

Voice Production

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Ellendale, ND 58436



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1985

CORRECTIONS IN VOICE PRODUCTION BOOK

On page 8 the twelfth line from the bottom should read "should sound."

On page 16 add page 440 to the list of songs from Hymns for the Family.

page 45 spell nasal
On page 48 on the first line of the sixth paragraph, change "upper" to "lower" pharynx. On the diagram add "pharynx" to nose and "pharynx" to the second mouth.

On page 55 after the first line of Eternal Life add:

Where there is hatred, let me sow love;

Where there is injury, pardon.

On page 56 the third line from the bottom of the song, change "we" to "you".
Change the phonetic spelling to "EEOO" instead of OEEE.

On page 61 place a large V from the soft spot on top of the head to the yawn area of the throat. Label the soft spot "G."

On page 72 correct the spelling of #14 to "section of the melody."

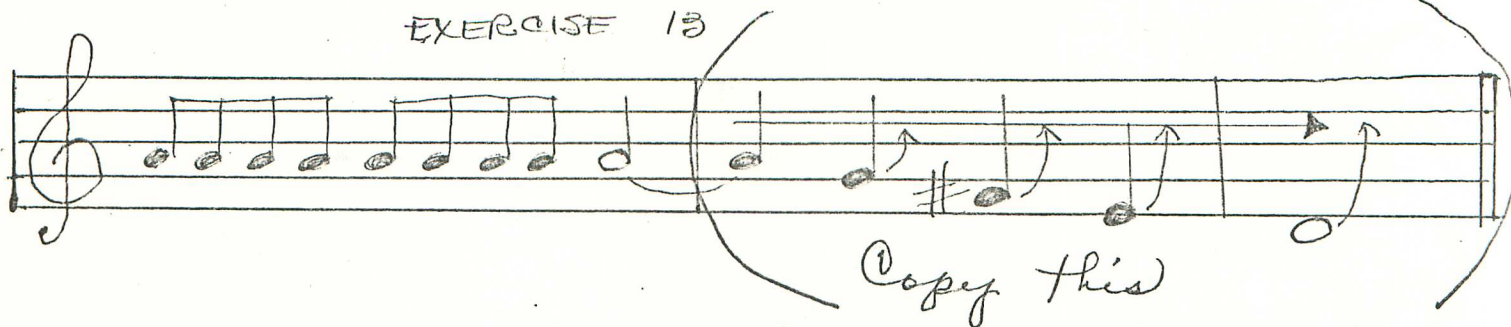
On page 73 the last line change concert to "concept."

On page 75 at the bottom, the first line of the exercise should end with a single bar instead of a double bar. Cross out the double bar.

On page 76 Exercise 12, the next to the last line should read:

NA NA NA NA NI NI NA NA NA NA NI NI NA NA NA NA NI

On page 76 tape this corrected ending to the Exercise 13.



VOICE PRODUCTION

BASIC FUNDAMENTALS IN THE DEVELOPMENT OF VOCAL SKILLS

by

**Charlotte Dugdale Hvistendahl
BM, MS**

**TRINITY BIBLE COLLEGE
ELLENDALE, NORTH DAKOTA**

*To Ken Smith, with great
admiration for you & your work.
Release your vocal instrument for ease,
For His glory,
Charlotte Hvistendahl*

1985

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Volume 17, pages 392-393
From *The World Book Encyclopedia*.
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I. General Information

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Bibliography of Books on Singing at TBC Library

THE EMERGENCE of the COLLEGE TEACHER

Around the turn of the century it was generally assumed that a great performer would be a great teacher of voice. This was not true. Even Enrico Caruso, the greatest tenor of all times, admitted his failure as a teacher.

Some artists turned primarily to teaching. Theodore Harrison, was a product of the master-apprentice system in Italy, distinguished teacher, master of his art, enthusiastic about his students and their work, a contemporary of Caruso, known as "Maestro".

In the providence of God, I was privileged to study voice with him at the American Conservatory of Music in Chicago.

One of his many eminent students recruited others active in the profession to write a collection of basic ideas which the Maestro had taught us all.

This is an excerpt from his letter to me, Charlotte Hvistendahl:

"I count my years of instruction from Theodore Harrison as highlights of my life experience. His humming technique and basic ideas certainly hit a responsive chord with me. My hope in organizing recollections of his teaching was that someone other than myself would find it easier to preserve and use those ideas for the future. You, apparently, are such a person, and I am grateful to learn of your fine interest. Congratulations, also, upon your personal accomplishments. May your students project Theodore's genius into the coming generations of students of singing."

Sincerely,
Roger D. Fee

Roger D. Fee is the editor of *Basic Ideas About Singing: The Teaching of Theodore Harrison, An American Vocal Maestro*, published by University Press of America.

TEACHER PUPIL RELATIONSHIPS

Teachers sometimes differ in approach to teaching. The basic fundamentals remain constant, but some teachers use the psychological image method by stimulating emotion. Others use imitation by example. Others use a mechanistic method by analyzing the various factors involved.

An expert teacher uses all three methods. A teacher sensitive to the needs of the student is limited to the pace and progress of student growth. Each student is unique in mind, body, and experiences. Teaching starts at the point of need and develops from there to any level the student works to achieve. It has been said that if a beginning voice student could only imagine enough, he could sing as beautifully as a concert artist.

One time a famous comedian imitated the famous Caruso to perfection. His friends exclaimed, "I didn't know you could sing!" He said, "I can't. I was just imitating."

OK, so try imitating the best examples you know.

With an honest approach in the beginning, a mutual trust develops so together the teacher and pupil can advance through the stages of confusion, trial and error, critiquing, problem solving, habit forming toward a voice which will be pleasing for a lifetime of enjoyment.

It is the responsibility of the teacher to teach. It is the responsibility of the student to do the learning.

In Educational Psychology, learning is defined as a change of ways. Without change there is no learning.

INTRODUCING MYSELF



Charlotte Dugdale Hvistendahl

Age...Yes, like Paul, "pressing on toward the mark"

Homes...Missouri (Would you believe Springfield?), Iowa, SD, MN, ND.

Present address...121 N 3rd Ellendale, ND 58436

Education...Bancroft High School; Huron College, Bachelor of music degree, cum laude; voice study with Theodore Harrison at American Conservatory of Music in Chicago; Northern State College, Master of Science with Music Emphasis. Teaching experience; 17 years of teaching music in public schools in SD, MN, ND in grades 1-12; 12 years of teaching voice at Trinity Bible College (sometimes piano, organ, choir, classes in Music Appreciation and Music Fundamentals); many years of teaching private students at home.

Honors: At 14 won third highest academic average in county. At age 16 won first place in high school music district soprano division over 36 sopranos and second in South Dakota state contest.

At Huron College I sang leading role in three operas and presented junior and senior recitals. I was on the National Honor Roll, Representative Senior Girl, College Queen, and in Who's Who in American Colleges and Universities.

All honors are as trinkets compared to the privilege of ministering for the Lord by sharing the gift of singing. Married to Dale for 44 years with one son Douglas, two daughters Nancy and Donna, and five grandchildren ages 12-19.

Do I have known problems? Who doesn't? Want to trade?

Health...Various operations and two new hip joints have given me a new lease on life. Praise the Lord! He's a healing God. He has also healed Dale many times.

Saved at age eleven, church going all of my life, baptized and filled at TBC opening up a whole new life in Christ. We are His servants living on lend-lease time.

What do I enjoy doing? Sing, sing, sing. Also, gardening, landscaping, painting, traveling (three weeks in Holy Land and eight other countries in 1969), reading, baking bread (no time anymore), eating health foods, studying the Word in TBC classes and out, people, family, work (really, ask Dale). I most enjoy multiplying myself by developing good singers who have spread everywhere to serve the Lord.

Name _____
Home address _____ Dorm _____

Native talent in music (a) pitch _____ (b) rhythm _____ (c) harmony _____

Speaking voice _____

Semester in school _____

Production (free or tense) _____ evenness _____ flexibility _____

Production (free or tense) _____ evenness _____ homogeneity _____
Quality _____ Power _____ Ability to sing on pitch _____

Control (a) Breath in phrasing _____ (b) Dynamic range _____

Control (a) Breath in phrasing _____ (b) Dynamic range _____
Previous background or experience in singing _____

Previous background or experience in singing _____

Ensemble ability _____

Previous background or experience in playing instruments _____

Previous background or experience: _____

Comments _____

Song title	Composer	Type	Grade
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Effort Grade _____ Progress Grade _____ Comparative Grade _____

Solo appearances and recitals (place and date) _____

Solo appearances and records (place and date): _____

Comments _____

Comments _____

GENERAL OBJECTIVES OF VOCAL MUSIC PROGRAM

- To make music a vital influence in the student's life
- To develop in each student a love for and understanding of music
- To contribute to the personal, social, and cultural development of the student
- To enable the student to use music to express their ideas and emotions
- To afford every student the opportunity to experience the joy of singing
- To teach each student the use of his singing voice
- To develop musical skills and discrimination
- To relate music learnings with other subject-matter areas
- To build a permanent repertory of worthwhile songs that will enable students to appreciate the values of a multi-ethnic society

SPECIFIC OBJECTIVES AT TBC

- To express the Christian message through the medium of song
- To develop skills for a lifetime of worship of God in the Trinity
- To make up any lack of exposure to music and its challenge
- To encourage development of individual abilities for ministry to our Lord
- To prepare talented students to the limit of their abilities for solo, ensemble or choir service in the church
- To widen the exposure to music through the scope of varied literature
- To express the text by the anointing of the Holy Spirit which quickeneth
- To challenge the gifted to make the most of their abilities in service to others
- To present the Bible text in its many musical settings of all ages and styles
- To awaken a love and appreciation for our Lord through the music medium
- To build confidence in the timid, reduce fears in the fearful, claim authority in the name of Jesus over any negative spirits which may keep the singer from claiming the victory musically
- To pray with students over any hindering circumstance or spirit agreeing together for deliverance in the name of Jesus

PRACTICAL PLAN FOR VOCAL COURSE AT TBC (Four Year)

A combination of class voice and private voice is best for the development of the singer for several reasons:

1. It is more economical.
2. It is most efficient for the teacher as well as the student
3. It gives every beginner a chance to grow in understanding and gain skills which may be most promising for a music ministry.
4. It is flexible in allowing the student to progress at his own rate through the private lesson supplement.
5. It allows the student to watch the problems and correction of other beginners which aids in his own comprehension and may serve later as an aid in teaching voice or choir members.
6. It allows more time in the schedule insuring the practice of vocal habits desired.
7. The students encourage each other
8. The student can compare his own talents with others.
9. It gives a chance to improve the quality of the speaking voice as well as the singing voice, eliminating special problems.
10. It is stimulating and somewhat competitive.
11. It gives opportunity to overcome fear of singing before others in a small sympathetic group before performing elsewhere.
12. It is supportive of the weaker or timid singer inclined to be a "leaner" on more confident singers.
13. It gives opportunity for ensemble singing occasionally.
14. It provides time for related theory and fundamentals.
15. It may lead to participation in a choir or to solo study.

In a four year plan which emphasizes Bible study, the following plan seems reasonable for those preparing for a ministry of music:

FIRST YEAR: two class lessons weekly

SECOND YEAR: two class lessons weekly and one private lesson

THIRD YEAR: one class lesson weekly and two private lessons

FOURTH YEAR: one class lesson weekly and two private lessons

In addition, it is reasonable to expect the student to attend the Repertoire Hour once a week and to participate in a choir.

It is recommended that every student have at least one semester of exposure to voice training as a preparation for life hopefully as a participant enjoying singing and to open up hope for those with special problems as they see demonstration that correction is possible. Even as an amateur painter has his eyes opened to appreciate art, the singer can have his ears unstopped and comprehension open up in singing.

BIBLIOGRAPHY OF BOOKS ON SINGING AVAILABLE AT TRINITY BIBLE COLLEGE LIBRARY

Martens, Frederick Herman 1874

The art of the prima donna and concert singer,
by Frederick H. Martens...New York, D. Appleton and Company, 1923
292 p. illus.

Proschowsky, Frantz

The way to sing; a guide to vocalism, with thirty practical exercises, by Frantz Proschowsky; illustrated by the
author. C. C. Birchard and Company, 1923. (the laurel library)
131 p. illus.

Henderson, William James, 1855-

Early history of singing, by W.J. Henderson... New York, Longmans, Green and Co., 1921
201 p. illus.

Baker, George 1885-

The common sense of singing. New York, Dover Publications (1960)
119 p. 21 cm.

Uris, Dorothy

Everybody's book of better speaking by Dorothy Uris. New York, David McKay Company, inc., 1960.
267 p.

Westermann, Kenneth N.

Emergent voice by Kenneth N. Westermann. (Ann Arbor, Kenneth H. Westermann), 1947.
156 p.

Christy, Van A.

Expressive singing: song anthology, choice concert repertoire literature for school or studio, selected, arranged
and edited by Van A. Christy. Dubuque, Wm. C. Brown Company Publishers, 1961.
2 vols.

Husler, Frederick

Singing; the physical nature of the vocal organ, a guide to the unlocking of the singing voice, by Frederick Husler,
Yvonne Rodd Marling; illustrated by Frederick Husler. New York, October House, inc., 1965
148 p.

Eisenson, Jon 1907—

The improvement of voice and diction. 2d ed. New York, Macmillan (1965) XIV, 370 p. illus. 22 con.
Bibliographical footnotes.

Fields, Victor A.

Voice and diction, by Victor A. Fields and James F. Bender. Macmillan, c1949.

Fracht, Jack Albert, 1904—

You, too, can sing; voice; its techniques and improvement, by Albert Fracht and Emmett Robinson. New York,
Chemical Publishing Company, Inc., 1960.
159 p. illus.

Fuchs, Viktor

The art of singing and voice technique, by Viktor Fuchs. New rev. ed. New York, London House and Maxwell, 1963.
219 p. illus.

Mulgrave, Dorothy I.
Speech for the classroom teacher. N.Y., Prentice-Hall, co. 946.
423 p.

Lehmann, Lilli, 1848-1929

How to sing "Meine gesangskunst" by Lilli Hehmann, translated from the German by Richard Aldrich. New and res ed. New York, The Macmillan company, 1914.
323 p.

BIBLIOGRAPHY OF OTHER BOOKS RECOMMENDED

Cooper, Dr. Morton. *Change Your Voice; Change Your Life*. MacMillen, 1984.

Garretson, Robert L. *Conducting Choral Music*. Boston: Allyn and Bacon, Inc., 1962.

Marshall, Madeleine. *The Singer's Manual of English Diction*. New York: G. Schirmer, Inc., 1953.



From the World Book Encyclopedia:

"Singing is as much a natural function of the human voice as speaking is. We speak for practical purposes, in order to convey our thoughts. We sing for joy from early childhood and, through the songs we learn later, to express emotions. The spontaneous singing of young children and the humming of adults may occur without any cultivation of the voice or technical training. But the singing of songs and more elaborate music in front of an audience is a different matter, and requires study, and requires study and training.

When we want to sing, nerve centers near the brain cause the vocal cords to start vibrating. The energy of the air stored in our lungs amplifies this vibration to make it audible. Small modifications in the length and width of the vocal cords produce different pitches and also musical phrases.

An average untrained voice can sing 12 notes, which is the range of most popular songs. Well trained voices can cover two octaves, or 16 notes. Some unusual voices, after much training, have been able to cover three octaves.

Most people can be taught to sing at least simple melodies. With the help of microphones, talented singers of popular songs have made successful careers with voices of average power and range. But to become an opera star or a concert recitalist requires a voice of unusual power, range, and quality. Some areas include very high and very low notes; the performer may have to sing many words without taking a breath; the voice may have to rise above powerful orchestrations; or perhaps the performer must sing softly for a long time. A singer must be able to sing through the entire length of an opera (sometimes for more than three hours) and to sing another opera two days later. Many young persons try to become singers, but only a few succeed in achieving the excellency necessary to become a successful opera and concert singer.

The training of the voice for professional singing takes patience and practice. A voice student must learn to know and discipline many things in himself, including the way he stands, the posture of his body, the depth and ease of his air intake, and the relaxation of his neck and upper chest. The singer must also control the energy created by the large quantities of air in his lungs, and must use this for sending tones into the resonances of the head without making his throat tense and tired. Low notes should pound near the lips, high notes, in the cavities above the bone of the palate. The breath support must be able to hack low tones, or spin soft ones. The singer does this by regulating smoothly the muscles of his lower chest and upper abdomen.

The singer must learn to express the gamut of human feelings. He must not neglect the study of music, because the human voice at its best is a beautiful musical instrument.

The student usually begins by singing scales on pure vowels. Then he switches to words and phrases, and finally to entire songs. The singer must remember that the words he sings must be clearly understood. Singing clear and precise vowels, and connecting them with crisp, light consonants will improve the enunciation more than any exaggerated effort of the mouth to project the diction.

Persons training for public singing are advised to work on Italian songs and arias, because the precision of Italian vowels helps the voice attain beauty and freedom.



II. Syllabus and Assignments

Class Voice A Syllabus

Applied Voice Syllabus

Model Procedure for Applied Voice Lesson

Three Criteria for Determining Singing Grades

Assignments for First Semester

Assignments for Second Semester

CLASS VOICE A

I. Class Voice A (Beginning) Credit: one hour

II. MU 16 CV 01 MTWThF Period 1, 2, 3, 4, 5, 6, 7, 8, 9

III. Texts:

Expressive Singing, Volume I, Van Christy, Wm. C. Brown Co. Publishers, Dubuque, IA., 1974, \$9.95.

Hymns for the Family of God, Paragon Associates, Inc., Nashville Tenn. 37202, 1976, \$6.95

Voice Production, Charlotte Hvistendahl, TBC Printshop, 1985.

IV. Supplementary Materials: charts, records.

V. Catalog Description

Voice class is offered at two levels: Beginner, Intermediate. Singers are placed in groups of six to twelve to learn basic fundamentals of voice production. Recommended before taking private voice.

VI. Course Objectives

1. To start where the student is and improve.
2. To relax and build confidence and poise.
3. To study the ten great fundamentals of singing for comprehension and application.
4. To tune up those who start at that level.
5. To function in a wide pitch range.
6. To demonstrate how to correct different problems of different singers in youth or adult choirs ministries.
7. To become sensitive to text and learn techniques of interpretation.
8. To improve diction and correct colloquialisms.
9. To correct problems with the speaking voice as well as singing voice.
10. To sing independently in class or in Repertoire Workshops as soloist.
11. To be observant in critiquing other singers constructively.
12. To widen acquaintance with worthwhile sacred music.
13. To be able to minister in song instead of entertaining.
14. To become free in singing abilities and also in the Holy Spirit.

VII. General Outline of Course Content

Some classes progress faster than others according to their abilities. For that reason, it's hard to pinpoint the day we will assign an area of study. However, we work as fast as possible to get functioning as a singer while studying through the *Expressive Singing* text.

The first week is orientation, sorting the classes, redistributing the class sizes, correcting any registration errors.

The second week each one sings so I can identify their starting point and problems.

Each period is about half study and half singing.

By mid-term they will have sung two assigned hymns for a grade and turned in highlighting on the first five chapters for a grade.

During the second half of the semester, they will study and sing their way through the second half of *Expressive Singing*, Vol. 1, sung three more hymns for a grade, demonstrated their critiquing skills, highlighted last half of book and as a final grade, they will sing "Eternal Life," a most challenging solo.

They will also have sung at least one Repertoire Workshop where they are mixed with any other voice class singers as well as Applied Voice advanced soloists. This introduces more repertoire and more vision of the possibilities in years ahead of study.

VIII. Methods of Teaching

1. Encouragement.
2. Reinforcement.
3. Individual attention and analysis of problems and solutions.
4. Demonstration of techniques both good and bad.
5. Comparison and discussion.
6. Listening to recordings of good singers.
7. Attendance and performance at Repertoire Workshop sessions.
8. Contribution of talent to some ministry of music or related activity.
9. Critiquing other singers.
10. Taping singers so they can learn from the recording.

IX. Course Evaluation

Refer to page 14.



And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.
1 Chronicles 15:16



APPLIED VOICE

I. Applied Voice

II. MU 28 A, B, C, or D or 01, 02, 03, 04 Credit: one hour
One-half hour per week to be arranged

III. Texts: Suggested song collections chosen according to their abilities and interests from this list:

Hymns for the Family of God, Paragon Associates, Inc., Nashville, 1976, \$6.95.

52 Sacred Songs You Like to Sing, G. Shirmer, 1939, New York, NY.

Anthology of Sacred Song from Oratorios, by Spicker, (soprano, alto, tenor, or bass).

20th Century Art Songs, by Shirmer.

Faith, Hope, and Love, The Big 3 Music Co., NY, 1981.

100 Songs You Love to Sing, Ralph Carmichael, Lexicon Music, Inc., Word, Inc., Waco, Texas 76703, 1975.

IV. Supplementary Materials:

Thirty-six Eight Measure Vocalises, Op. 92 by F. Sieber for soprano, or alto, or tenor, or bass,
G. Shirmer, NY, 1899.

The Art of Singing by Panofka, Op. 81, Medium or low, G. Shirmer, NY, 1967.

V. Catalog Description

Applied Voice — may be repeated for a total of eight credits (1 credit)

A study of the principles of voice culture. Emphasis is placed on developing a solo voice, the successful performing of sacred works, and expanding a repertoire of sacred music.

VI. Course Objectives

1. Progressive mastery of fundamental vocal technic through consistent habits.
2. Interpretation of the text through mood, tone color, style, sonority, rubato, dynamic control, and other advanced concepts.
3. Memorization of songs for various occasions.
4. Increasing confidence showing in stage deportment, solos, delivery.
5. Stimulation to grow as far as possible into a music ministry.
6. To broaden the musical taste.
7. In short, to learn how to sing.

VII. General outline of course content.

This is tailored to the abilities and interests and goals or needs of the individual.

VIII. Methods of teaching

1. Encouragement by positive attitude emphasis.
2. Individualizing instruction to meet the specific needs of the individual.
3. Reinforcement of psychological needs as revealed.
4. Demonstration of techniques and interpretation.
5. Tape recording of each voice with immediate listening for constructive comment or analysis of problems.
6. Guidance in choosing suitable song literature.
7. Challenge to use individual talent to extent of ability.
8. Participation in Repertoire Workshops by singing a solo and/or learning through listening to other soloists.
9. Critiquing other soloists constructively.
10. Practice periods scheduled with a student coach-accompanist between lesson periods.

IX. Course evaluation. (see page 14)

MODEL PROCEDURE FOR APPLIED VOICE LESSON

few minutes of establishing a rapport through greeting, attitude, and comments.

Inviting some response from the student possibly through the choice of literature.

Basic exercises for vocal warm-up:

Expressive Singing Vol. I Chapter 16, pages 215-223

Chosen according to the level of performance, the range limitations, the individual need of the singer

Purpose to:

- Help free the voice and open the throat
- Purify the vowel
- Equalize production and balance resonance
- Improve efficiency, beauty and expressiveness of tone
- Extend compass, dynamic variety, and agility
- Warm-up the voice

Use of:

Sustained tones

- Alternating a vowel and hum on two vowels, bright and dark, to equalize
- Staccato slowly to activate the kick-off of the peak of the diaphragm
- Listen for the focus on all vowel sounds
- Watch for jaw interference or throat hindrance
- Checking of breath efficiency: inhalation, suspension, phonation, recovery
- Checking the posture, chest high and quiet, spinal stretch, expansion, chin down, slack jaw, forward tongue
- Free tone riding on the breath stream with a free vibrato
- Use of dynamics for waistline control

The scale

- Descending, alternating EE (bright) and AH (dark) vowels, loose jaw
- Evening out the scale by darkening the top and brightening the lower notes
- Use less breath energy on lower notes and more on high notes
- Use of a "thicker string" vocal band on lower and "thinner string" on top
- More spacious feeling in the upper pharynx on high notes and also feeling of expansion of the lower rib cage or costal muscles with spinal stretch
- Legato scales for the beginners and also staccato for more advanced
- Tongue staying at the lower teeth level at all times; jaw swings down and back
- Transposition of scales to outer reaches of the limits of ability
- Change of dynamics
- Variety of tonal color (medium, dark, bright)

The arpeggio

- Legato for beginners, also staccato for advanced
- Variation of tempo and vowels and color
- Renewal of vowel for each tone (use of H impulse if necessary)
- Activation of peak of diaphragm for each tone and starting and stopping of tone
- Stretching of costal muscles and lower rib area during phonation

Combinations of the arpeggio, sustained, tone, and scale

- Alternate loud and soft
- Alternate legato and staccato
- Use 1358 *3 *5 *4 *2 75421 Asterick denotes second octave above
- Repeat two or three times with ease and no evident "up" or "down"

After about five minutes of warm-up, sing a song previously worked on:

- Checking for technique

- Bringing out the text through emphasis on important words

- Using vibrato as final check on freedom of tone production

- Listening for purity of vowels, separation of diphthongs, articulation or voicing of consonants

Introduction of new song:

- Working out of details of possible anticipated problems

- Singing through the tune on single vowels for consistent focus on all levels

- Singing through the text on one pitch level for consistency of focus on various vowels

- Combining the melody and text for familiarity

Setting up the goals for next lesson and memorization deadlines

Final encouragement and motivation for greater effort and achievement

SELECTION OF SONG LITERATURE

- To be determined by the ability, the advancement, the purpose or usefulness of its practical use

- To be an expanding exposure to literature as well as growth in appreciation of our great composers of all ages

- To build the repertoire of the individual

- To zero in on the particular problem area of the individual

- To prepare for special occasion performances, such as weddings, chapel, etc.

- To reinforce ministries in choir, rest home ministries, or other activities



Praise the Lord with harp; sing unto him with the psaltery and an instrument of ten strings.

Psalms 33:2



THREE CRITERIA FOR DETERMINING SINGING GRADES IN CLASS OR INDIVIDUAL STUDY

1. Effort and application 25%, as evidenced by:
 - (a) Work on assignments.
 - (b) Number and difficulty of songs memorized.
 - (c) Thoroughness of memorization and preparation of songs sung.
 - (d) Understanding of vocal theory and methods studied as shown in singing, vocal theory examinations, and readiness in discussion.
2. Advancement 25%, as evidenced by growth in:
 - (a) Technical progress—posture, breath control, tone, diction, legato, flexibility, range, dynamics, etc.
 - (b) Confidence, poise, and assurance.
 - (c) Skill and understanding in interpretation.
3. Singing ability 50%, as determined by comparison with those in the same class or semester of training in:
 - (a) Quality and freedom of production and interpretive ability.
 - (b) Stage presence and poise.
 - (c) Versatility in style and repertoire.

In determining the final semester grade in singing, it is suggested that:

1. Students must rank A in comparative singing ability and in at least one of the other two criteria in order to receive an A in singing for the semester: the remaining criterion should be at least a C to earn the A grade.
2. It is possible for a student to receive a B grade with only average singing ability if advancement and effort are A.
3. A failure grade will not be given if criteria 1 and 2 (effort and advancement) are C plus or better.
4. A grade of C is the average grade for beginning classes if students are unselected, but the average should be higher when only superior students are allowed to enroll, and in intermediate and advanced class in which only the better pupils remain.

In addition to teacher judgement, two methods will be employed in determining final semester grade:

1. Each student will rate himself with reference to the three criteria listed.
2. All students will rate one another in terms of the three criteria.
3. Each student will be graded upon his assessment and commentary of the performance of other students.
4. The grade may be changed downward if attendance is not completed by the end of the semester. The student is given every opportunity to make up lessons missed by illness, disruptions of schedule or other legitimate reasons.



Sing praises to the Lord, which dwelleth in Zion: declare among the people his doings.

Psalms 9:11



ASSIGNMENTS FOR FIRST SEMESTER

Expressive Singing Volume I

Use a light highlighter to emphasize all italicized sentences and any others you feel are important. The first five chapters will be inspected at mid-term. The last chapters will be due at the end of the semester.

Hymns for the Family of God

The following songs will be analyzed and introduced for problem solving in this order: pages 292, 430, 301, 181, 652, and 474. They will be practiced as a group with the goal of learning to sing them individually by the end of the term.

If you wish, you may ask to have the accompaniments recorded on your tape for practicing in your room.

ASSIGNMENTS FOR SECOND SEMESTER CLASSES

The emphasis is on singing to establish the concepts and good habits started in the first semester of study.

From the *Expressive Singing Song Anthology*; pages 83, 98, 104, 77. Others may be introduced for casual exploration.

From the *Hymns for the Family of God* these are many of the fine solos used: pages 650, 655, 628, 626, 262, 210, 611, 43, 28, 18, 581, 530, 480, 389, 365, 575, 2, 363, 224, 159, 157, 133, 96, 498, 585.

Useful four part selections to be introduced; pages 522, 20, 488, 77, 596, 681.

Special anthems for church choirs to be introduced:

Christmas: 194, 192, 184, 182, 183, 181, 169, 168

Easter: 301, 358, 29, 298, 289, 284

Thanksgiving: 387

General: 376, 374, 353, 349, 347, 345, 341, 339, 338, 337, 336, 335, 323, 322, 313, 238, 207, 118, 595

From time to time there will be opportunity for performance and critiquing by volunteering to sing for Repertoire Workshop sessions. These are informal, a chance to overcome fear and learn to function before people. With applied students also singing solos, the beginner can learn what development is ahead for them as they continue to study voice.

The wisdom acquired by critiquing prepares them to help other singers to overcome problems.

~~~~~  
Is any among you afflicted? Let him pray. Is any merry: Let him sing psalms.

James 5:13

~~~~~


NOTES



And she looked, and, behold, the king stood at his pillar at the entering in, and the princess and the trumpets by the king: and all the people of the land rejoiced, and sounded with trumpets, also the singers with instruments of musick, and such as taught to sing praise.

II Chronicles 23:13

Beside their servants and their maids, of whom there were seven thousand three hundred thirty and seven: and there were among them two hundred singing men and singing women.

Ezra 2:65

I gathered me also silver and gold, and the peculiar treasure of kings and of the provinces: I got me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts.

Ecclesiastes 2:8



NOTES



God gave to Heman fourteen sons and three daughters. And all these were under the hands of their father for song in the house of the Lord, with cymbals, psalteries, and harps, for the service of the house of God, according to the king's order to Asaph, Jeduthun, and Heman.

So the number of them, with their brethren that were instructed in the songs of the Lord, even all that were cunning, was two hundred four score and eight.

I Chronicles 25:6,7



III. Motivational Quotations

INTRODUCTORY MOTIVATIONAL QUOTATIONS

Voice is a part of your personality just as appearance is.

Whether you are selling shoes or proposing marriage, you are selling yourself by the effectiveness of your voice.

Bach signed music "For the Glory of God." His 300th anniversary is March 1985.

Talent is developed through perception, desire, discipline, and WORK (called practice).

Music is a universal language transcending every language barrier.

Like roller skating, once learned, singing skills will last a lifetime, even though not used for long periods of time.

Robert Shaw said: "Singing is not a God-given talent bestowed upon a limited favored few. It is possible for all who possess a voice with which to speak, to learn to sing." He also said, "You don't have to be a great singer to do great singing".

No one can predict the student's potential in advance because the determination of the student is unpredictable.

Only a skilled teacher has the ability to discern your singing efforts, analyze and correct habits which need to be changed. Only the student can accept the guidance and be willing to change.

In Learning Psychology, learning is defined as a change of ways. If no change, no learning.

Liken the brain to a computer. It must be programmed. Concepts must be fed into the brain before it can send out messages to all systems to produce what you want to express. The Bible promises that the Holy Spirit will bring it to your remembrance, but first the concepts must be assimilated before transferring them into bodily functions of singing.

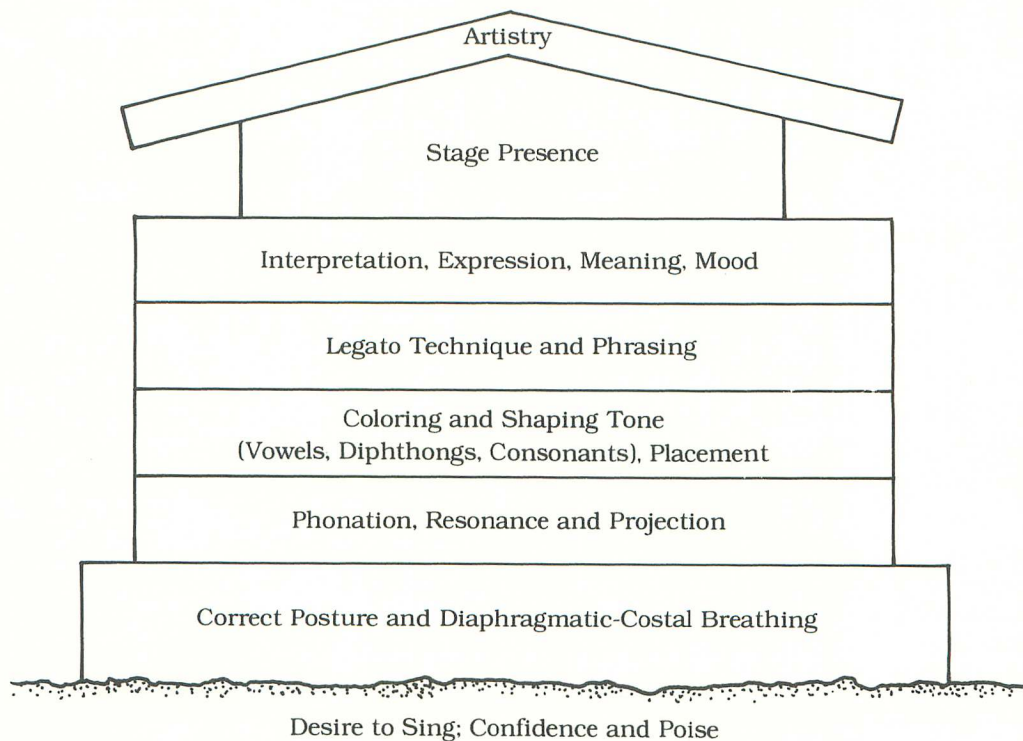


What is it then? I will pray with the spirit, and I will pray with the understanding also; I will sing with the spirit, and I will sing with the understanding also.

I Corinthians 14:15



THE BUILDING OF A VOICE



Foundation	Habits of correct posture and diaphragmatic-costal breathing.
First Floor	Phonation: making tone, controlling its registers, adding resonance and projection.
Second Floor	Coloring and shaping the tone: formation of vowels, diphthongs, and consonants; forming words as meaningful successions of sounds; placement.
Third Floor	Development of legato technique: the smooth vocal line; phrasing.
Fourth Floor	Performance skills: working with audience response; refining vocal controls to eliminate specific performance faults.
Fifth Floor	Techniques of interpretation, expression, and meaning; mood, dynamics, and control of tempo.
Penthouse	Stage presence: the ultimate transformation of self-consciousness.
Roof	Artistry in singing: the crowning achievement that you would like others to hear every time you sing.

NOTES



Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

Ephesians 5:19 (Colosians 3:16)



IV. The Voice Class and the Individual

The Voice Class

The Individual

THE VOICE CLASS

Is a laboratory of learning where all contribute.

Provides four times the classtime at half the cost of private lessons.

Teaches the ABC's of singing.

Prepares the singer for a lifetime of pleasure.

Builds confidence, eliminating fear, as comprehension and coordination grows.

Is an applied course so is graded by level of performance rather than written tests.

Develops ability to critique in order to help others in youth or adult choirs in a constructive way.

Stimulates competition and peer pressure to encourage growth.

Should be taught by the most able specialist available.

Prepares the singer to join the choirs or traveling ensembles or to sing solos. The directors of groups have all they can do to develop repertoire without being expected to teach fundamentals of singing.

THE INDIVIDUAL

The voice class approach in no way restricts the individual voice. It serves to liberate the uniqueness of each vocal instrument as fundamentals of singing are understood. As critiquing identifies faults, the individual can adjust his thinking to correct his habits by forming new ones.

Since singing is ninety percent mental, these concepts learned in voice class can be applied individually in voice lessons with the student and teacher having a common comprehension of the factors involved.

It is a good idea to tape your voice at once, but don't listen to the taping until the end of the semester. It would be too disheartening to hear it now. Another recording at the end will reveal the progress made after training.

Many young singers "copycat" contemporary tapes or recordings of popular singers momentarily in the limelight. Many of them have never had voice training and cover up their faults by excessive volume of accompaniments even to the level of impairing hearing. That volume is an offense to the listeners is a thought which escapes them. It also leads to damage to the vocal cords and loss of voice, sometimes to removal of nodes from the vocal cords. Their careers are often short lived.

A liberated voice lasts a lifetime with no loss of vitality or clarity. It is a good investment in effectiveness and pleasure in life. In fact, there is no reason why the voice should not continue to develop and strengthen as life experiences add richness to the texts emotionally.

The body is also unique to the individual and cannot be separated from the voice. It must have strength, vitality, and endurance, free from abnormalities or hindrances. For instance, the expansive resistance muscles used in singing from the diaphragm are weaker than the contractive muscles using for sustaining life. They must be identified and strengthened by exercises, deep breathing, and general good health habits. This involves eating, sleeping, rest, and other habit patterns.

"Every teacher must realize at the outset that circumstances vary with different students, and the treatment of each should be finely adjusted to such differences." This is a quotation by Howard Edgerton, "Vocal Training as Music Study," *Musician*, 44,171, Oct. 1939.

"It is this human aspect of the voice that causes difficulties in the mechanistic approach. I should be the last to argue that voice production can be taught solely by these methods. There are infinite subtleties which defy explanation on the basis of our present scientific knowledge. There is the underlying difficulty of the fact that the vibrator, doubtless the most important element of the voice, functions below the level of consciousness and must be controlled indirectly through the resonators and by means of resonance imagery. This subjectivity differentiates the voice from the instruments and makes vocal pedagogy highly personal." This quotation is by William Vennard, *Singing, the Mechanism and the Technic* (Edward Brothers, Inc., Ann Arbor, Mich. 1950 p.94).

Theodore Harrison learned this same attitude toward singing from his teachers in Italy: Maesri Lombardi and Corabbi. They also expressed an ethical sensitivity and appreciation for the worth of the human spirit.

In the final result, technique is only the servant of emotion and expression to deliver a message in text. Each person is conditioned by his life experiences in expressing himself. This is what makes singing such a personal thing.

V. The Phonation Machine

THE PHONATION MACHINE

Phonation means turning breath into sound. Because the whole body operates as one machine, we need to get acquainted with the parts involved most.

1. **The starter.** Like a computer, concepts must be fed into the brain before the program will work. From there messages go out to all systems calling for the sound, tone, pitch, and words wanted.

2. **The motor.** The energy to sing comes from the breathing system made up of the diaphragm, especially the "peak" of the diaphragm located at the sternum bone, and the costal muscles in the lower back. The abdominal muscles also support the diaphragm as they lift up under the rib cage during phonation. By breathing straight down into the pelvic region, you feel the expansion all around the waist line.

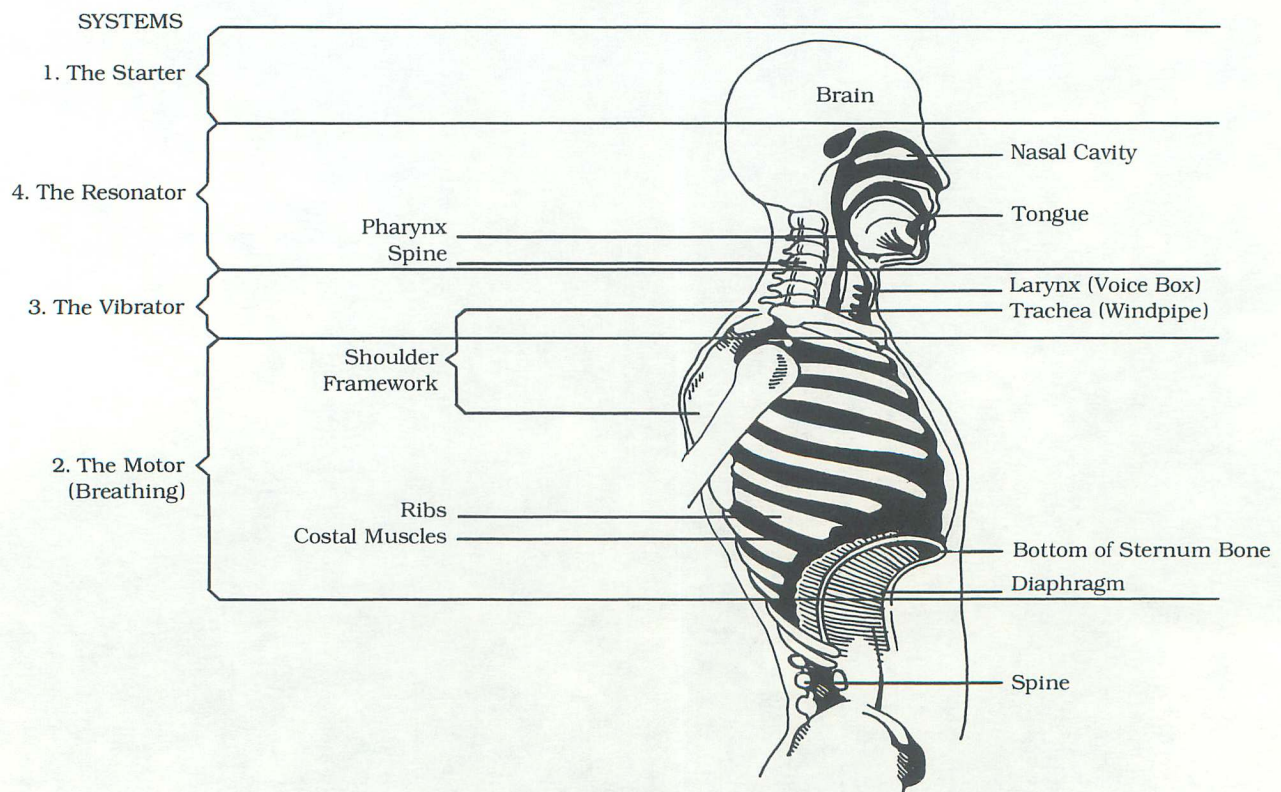
3. **The vibrator.** Includes the larynx, the vocal bands, and the epiglottis.

4. **The resonator.** There are three areas of resonance which shape, amplify, and project the voice: the upper pharynx, the mouth, and the nose area.

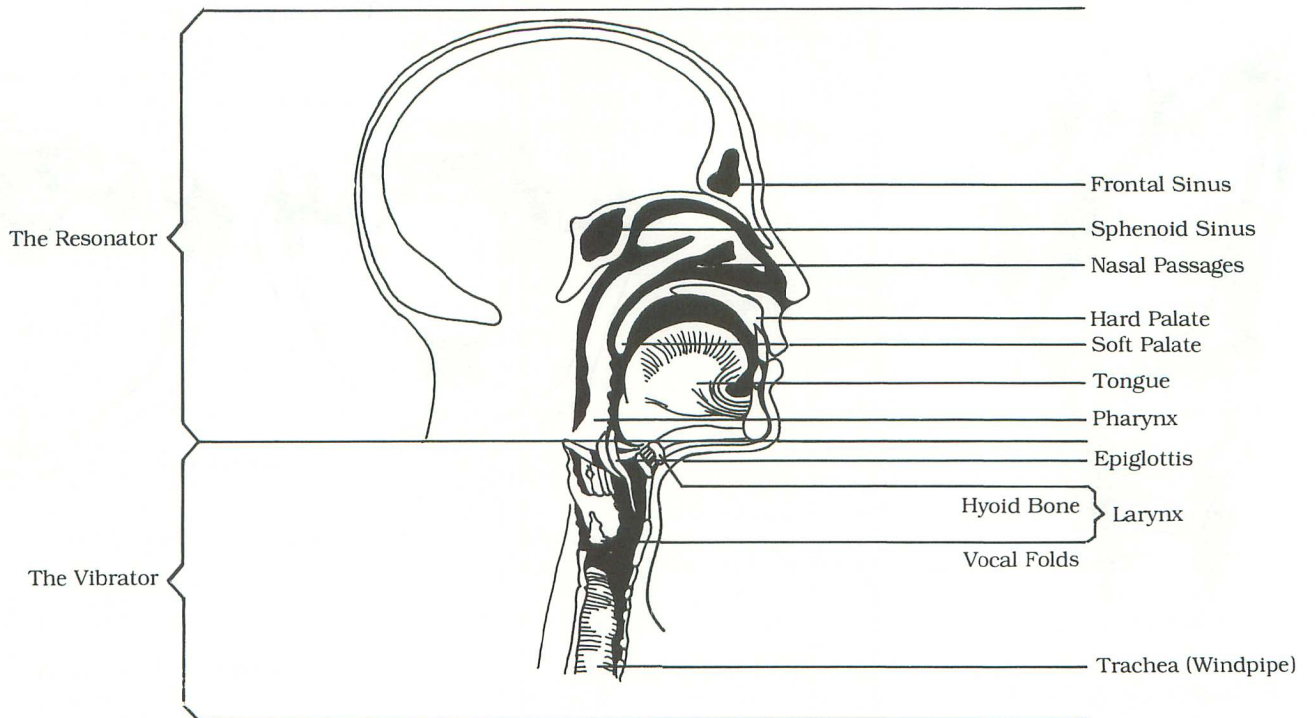
All of these parts of the system work together in a unified action to produce the sound which is first mentally created in the brain. We do not consciously control individual muscles. We aim to free all areas from tension which will inhibit their operation as a coordinated system.

An expert analytic teacher can detect which parts of the mechanism need to be adjusted for fine tuning the tone quality. Sometimes the mirror will tell the tale; sometimes the ear will discern the problem; sometimes the feel will tell the singer where the trouble is. But only the heart and spirit of the singer can breathe life into the message.

The Systems of the Phonation Machine



The Vibrator and Resonator Systems

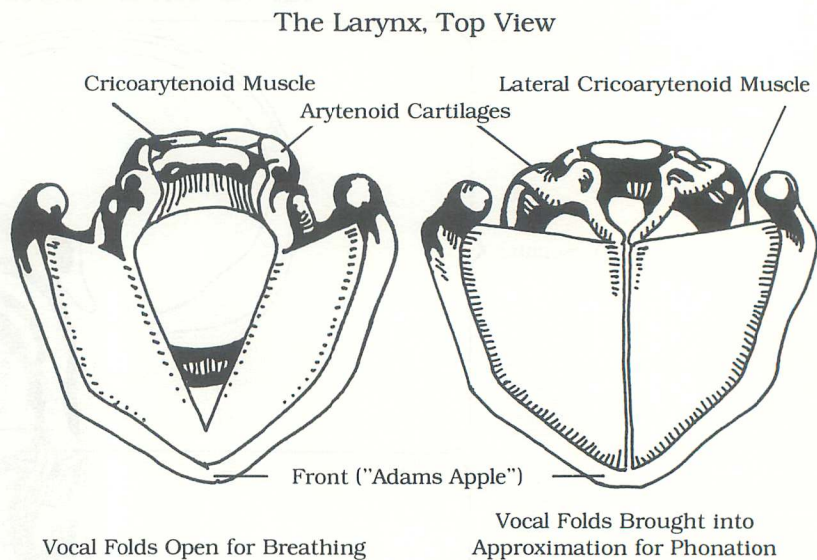
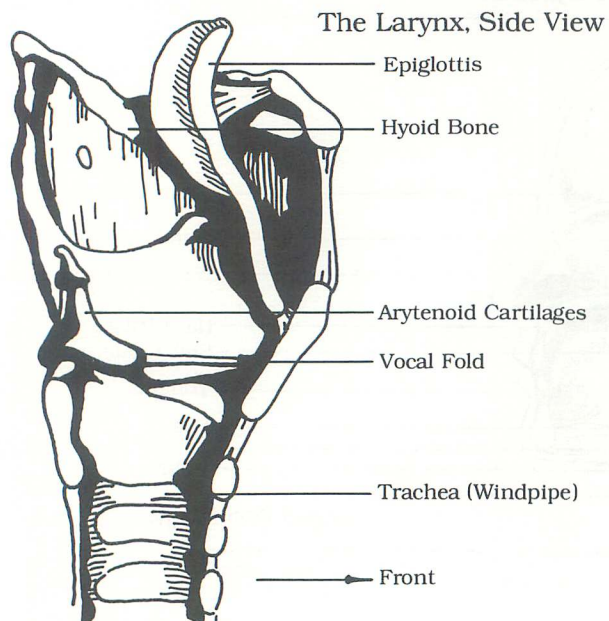


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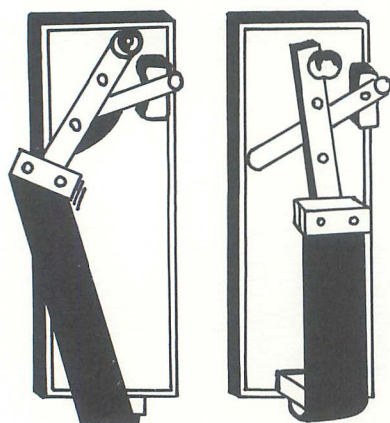
*Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord, to the Might One of Israel.*  
 Isaiah 30:29

~~~~~


The Vibrator



The cartilages work like hinges to swing open the vocal bands and to close them.

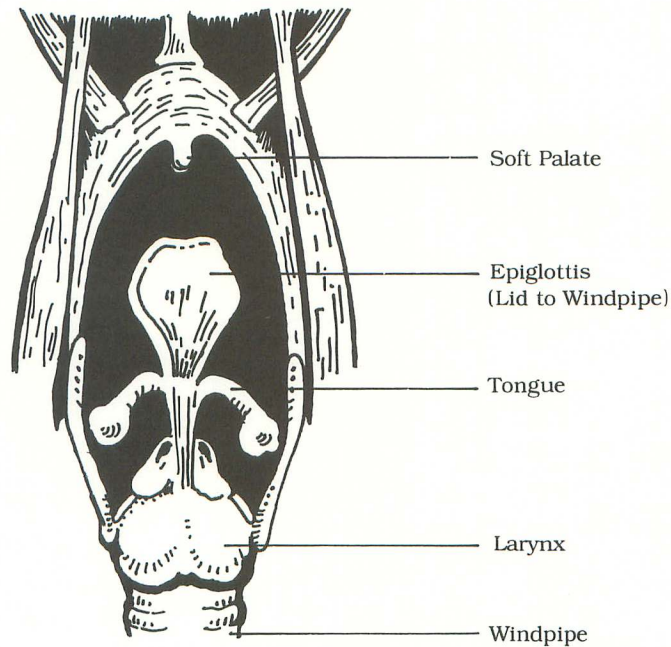


The posticus muscle.
Diagram of movement.

A mechanical contrivance illustrates the swinging action adjusting breathing and phonation.

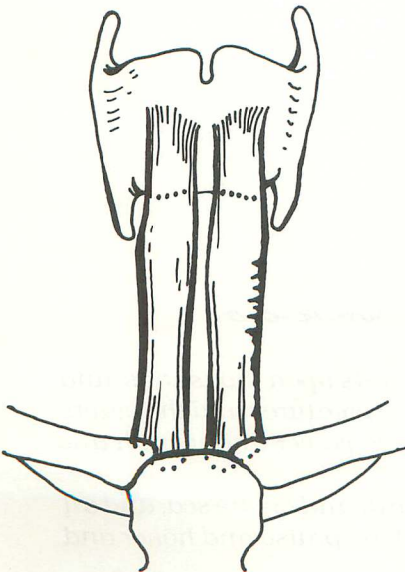
A come, let us sing unto the Lord; let us make a joyful moise to the Rock of our salvation.

Psalms 95:1

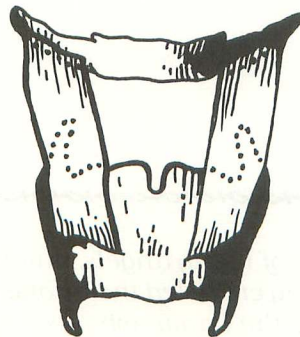


Elevator. Palato-laryngeal muscle seen from the back of the head.

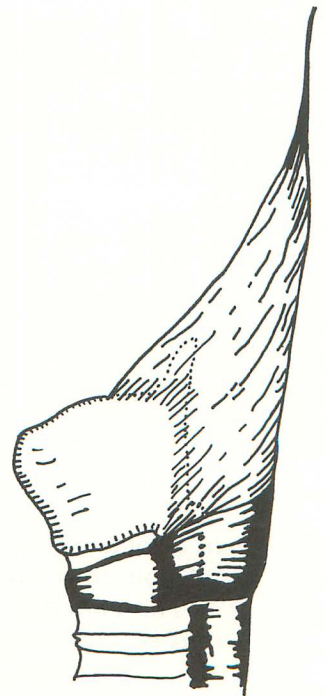
In the larynx there are antagonistic sets of muscles which oppose each other: the depressors and the elevators. The elevators, as in a swallow, draw the larynx upward producing a tight or squeezed sound. The depressors draw the larynx down, as in a yawn opposing the tendency to raise the larynx.



Depressors. The paired chest boneshield cartilage muscle.



Elevator. Shield Cartilage-tongue bone muscle.



Depressor.

NOTES

Then I looked and heard the voice of many angels, numbering thousands upon thousands, and ten thousand times ten thousand. They encircled the throne and the living creatures and the elders. In a loud voice they sang: "Worthy is the Lamb, who was slain, to receive power and wealth and wisdom and strength and honor and glory and praise!"

Then I heard every creature in heaven and on earth and under the earth and on the sea, and all that is in them, singing: "To Him who sits on the throne and to the Lamb be praise and honor and glory and power, forever and ever!"

Revelations 5:11-13, NIV

VI. Posture

POSTURE

Upright, expansive posture of the body is essential to good singing. For example, the violin is played in a different position than the cello. If you pretend you are a marionette pulled upward by a string, you will feel the spine straighten, the chest rise, the buttocks and stomach pull inward, and the chin lower. It is important to have the feet flat on the floor, one ahead of the other and rather wide apart for good balance. The knees can be flexed for relaxation or shifting of weight. The chest should remain high and quiet. The hands may hang at sides or fold in front, never behind. If seated, the back should be away from the chair back, the chest raised and kept high.

Body language tells a lot about a person so express confidence, poise, and energy by posture.



~~~~~  
*Sing aloud unto God our strength, make a joyful noise unto the God of Jacob.*

*Psalms 81:1*



## **VII. Breath Control**



## BREATH CONTROL

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Since breath control is 75% of singing, it is most important to master the technique of providing energy and using it efficiently.

One might think that the more breath you inhale the better, but that is not true. You should take as little breath as possible and use it efficiently. There should be no escaping breath to spoil the clarity of the tone or weaken the projection of the continuous vowel sounds.

We are told to take the labor off the throat and put it on the breath. The breath is anchored in the diaphragm and sent in an imaginary line off the top of the spine over the head into the facial focus area so that the voice is built from the front to the back....not the back to the front. This concept would spare many singers from damage to their vocal cords and voices showing tremolo or dual sounds because of throat interference.

Maestro Harrison learned FOCUS in Italy from the famous Bel Canto system of singing developed by the Italians 300 years ago. It will be discussed later in another section.

To discover the diaphragm, lie flat on your back, breathe as if asleep with a pile of books on your stomach, then stand and use the same muscles to breathe. To discover the costal muscles, put your hands on sides with the thumb in the front and fingers behind your back. Feel the stretch in the back as you inhale with the fingers pulling apart. Breathe straight downward into the pelvic region.

Together the peak of the diaphragm and the costal muscles act as a bellows to start the energy flow with a slight bounce of the abdominal muscles.

For every set of muscles there is a counter set or antagonistic set which counteract. In singing the expansive muscles inhale, the resistance muscles exhale, rationing breath by holding back. These muscles are weaker than the contractive muscles which expel the air all at once.

Before inhaling raise the arms straight out to the side to expand the rib cage, keep the chest high and quiet at all times, and exhale the air from the diaphragm with the abdominal muscles supporting.

The diaphragm does four things: starts and stops singing, sustains notes or long phrases, changes pitch, or changes dynamics.

Correctly used, you have the feeling of a two foot breath column from the abdominal area to the facial mask by coming off the back with a spinal stretch up and over the head to the focus point. If there is throat interference, it will be a "six incher" instead of a "two footer".

It is efficient if there is no escaping sound like a leaky tire.

It will put BODY into the voice if it is seated in the body.

It will free the throat, jaw and tongue if the support is in the diaphragm.

In the four stages of breathing, the moment of suspension is sometimes overlooked. First inhale, then suspension (nothing), then phonation, then recovery by inhaling for the next attack.

Just as your breathing operates for you when you sleep, most muscles are involuntary, beyond your direct control but most important in supplying the flow of energy needed to speak or sing.

The Italians believed that your breath should be efficient enough to last 50 seconds while singing an aria. Taking too much breath makes you hyperventilated, so learn to take only enough to sing the anticipated sentence.

Bad breath habits are easily detected in a mirror.

## DIRECTION FOR THE BREATH

Maestro Harrison taught that the breath should follow an imaginary line off the spine, over the head, up and over, flowing down on the tone, forward and down, through the nose and directly behind the front teeth with an open and relaxed throat. Vennard stated this in a slightly different way: "The way to build a voice is from the front into the back, and not from the throat into the mouth."

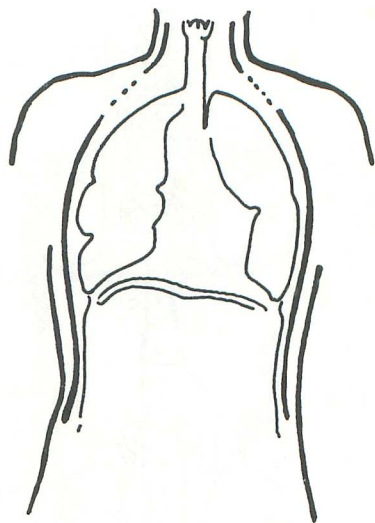
The top end of the breath is pinpointed in the focus, a concentrated point of tonal vibration, in the mask. The tongue forms an "nth" to place the focus in the upper front teeth or hard palate.

The bottom end of the breath is seated in the diaphragm which puts body in the tone.

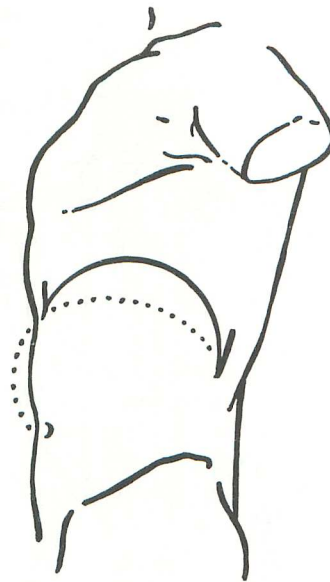
Improper breath control is the cause of most vocal problems. It helps to correct chest breathing by leaning over on a chair or putting hands on knees while singing. Then the abdominal muscles must tug upward toward the backbone for support of the tone. Stand up and use the same muscles.

The breath is a bridge between one sound and the next, one note and the next. LET it sing; don't make it sing. Put the labor on the breath, not on the throat. Singing is easy when done right.

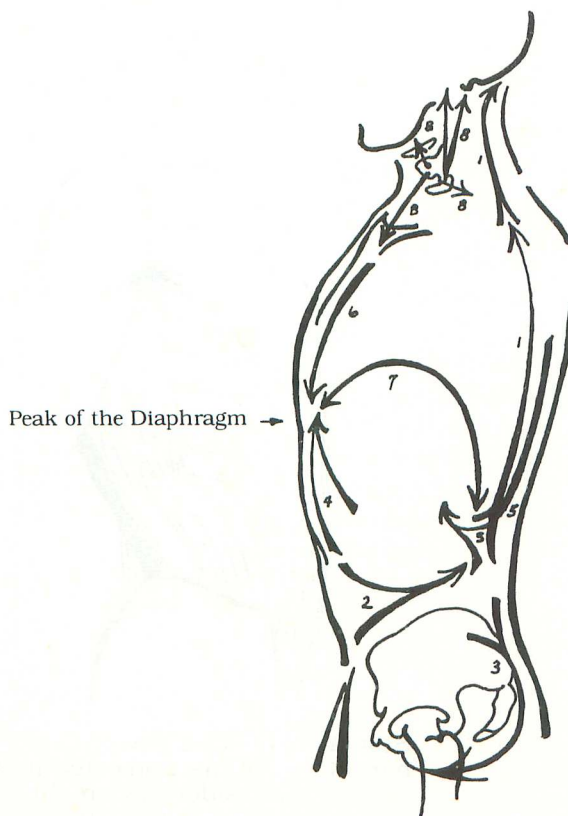




Lungs and diaphragm.  
Diaphragm divides the lung cavity  
from the stomach.



The diaphragm, when contracted, moves  
downwards, pushing the organs below it  
downwards and outwards.



Peak of the Diaphragm →

Diagram showing movement:  
Body-stretching movement. 'Respiratory  
scaffolding.'

1. Back and neck stretchers
2. Lower abdominal muscles
3. Buttock muscles

The movements in respiration:

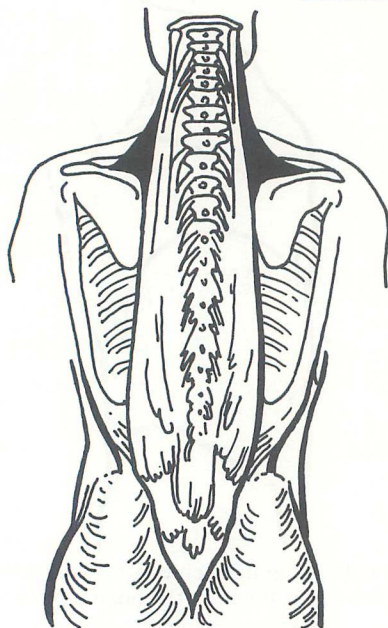
No. 4-6 are ascending movements

4. Outer abdominal muscles
5. Broadest back muscle
6. Inner chest muscle
7. Diaphragm-descending movement
8. Suspensory muscles of the larynx.

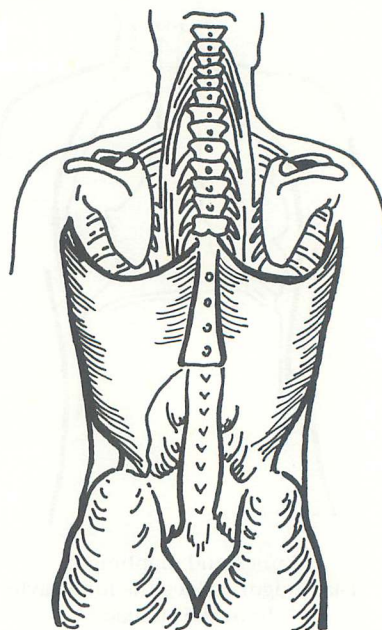
The peak of the diaphragm is located at the bottom of the sternum bone. You can locate it by putting a finger there and saying 'ppp'. The costal muscles in the lower back combine with the peak of the diaphragm to start the voice like a bellows action which fans a fire. By breathing straight down into the pelvic region, a stretch is felt in the sides of the waistline as well as in the costal region.



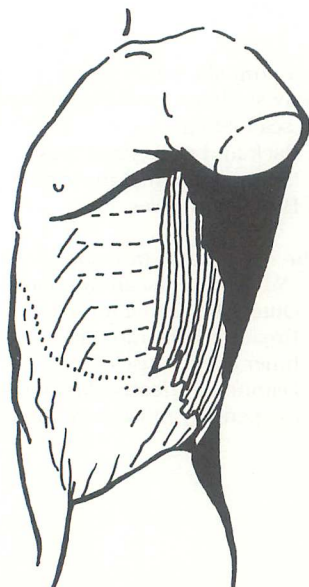
## Breathing System: The Motor



Inner muscles of the back. Joint 'extensors of the spine' or "spinal stretch". Muscles of the buttocks are also active in phonation by supporting spinal stretch to put body into tone.



Outer muscles of the back. 'Broadest' muscle of the back pushes forward in bellows action to support attack.



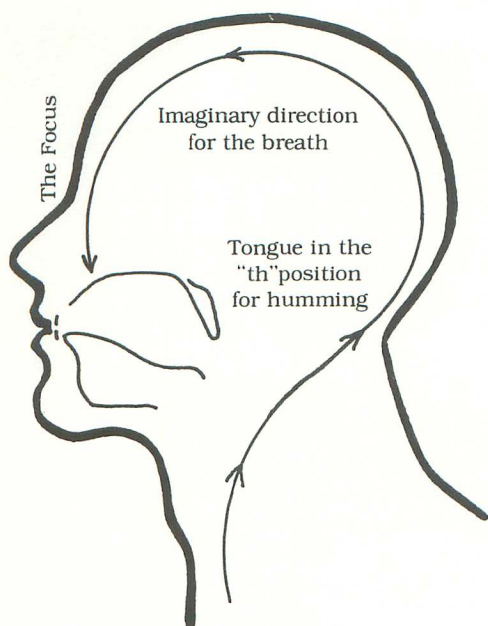
'Broadest' outer muscle of the back. Rib cage stays expanded while stomach and diaphragm muscles rise upward inside rib cage during phonation.



Stomach muscles covering the lower part of the thorax, and extending both upwards and sideways, are the strongest muscles. A tug of the stomach muscles pushes up under the diaphragm for a strong attack.



## Phonation (turning breath into sound)

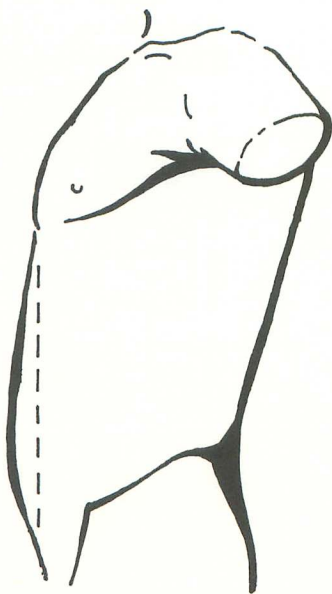


Think the breath coming over the top of the head and down to the top front teeth to establish the N-hum, gradually developing a concentrated point of tonal vibration called the "focus." Vibration will be felt in the mask, the eye and nose area.

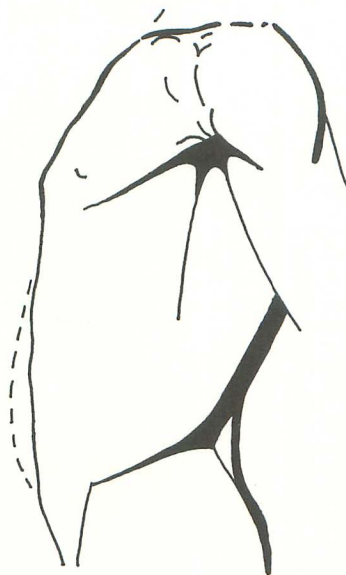
**Thinking the breath over and down** was a concept which became indelibly etched in the subconscious of each Harrison student. Occasionally the Maestro would embellish this idea by adding that the breath in singing **should always be flowing down on the tone - forward and down.**

By starting phonation with an "NTH" motion of the tongue, it is easy to place the focus in the upper front teeth where articulation of consonants encourage forward placement of the basic vowel sounds.

Inhalation



Exhalation



Maestro Harrison cautioned that the muscles of the shoulder and neck should be relaxed while expanding the rib cage and the abdominal wall. For vocalizing purposes the inhalation should occur through both nose and mouth... Getting the breath "in motion" was **triggered** by a gentle inward contraction or "**bounce**" of the abdominal muscles. This contraction was synchronized with the beginning of the hum by producing an **HN** sound.



## NOTES



*And these are the singers, chief of the fathers of the Levites, who remaining in the chambers were free; for they were employed in that work day and night.*

*I Chronicles 9:33*





## **VIII. Phonation**



## PHONATION

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Breath is turned into sound in the larynx or voice box at the top of the windpipe. Two little vocal bands less than an inch long adjust for the pitch and volume without direct control. The muscles are involuntary, but we need to free them from any stress so they can function.

At the top of the windpipe, the epiglottis adjusts when we swallow by covering the windpipe. When we sing, it lifts like the lid on the garbage can.

Inside the larynx looking down, the two vocal bands swing open during inhalation and approximate during phonation with a hinge, a set of antagonistic muscles, to regulate the openings and closings.

A good way to open the vocal bands is to inhale a sigh. Opposing muscles close them when you swallow.

## THE ATTACK AND THE RELEASE

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A good attack is worth half the battle. There are three basic attacks, two of them wrong. If the tone arrives before the breath, the tone is glottal. If the breath arrives before the tone, the result is a breathy or aspirate tone. The desired attack occurs when the breath and tone arrive at the same time. Arrives where? Arrives at the focus point in the mask of the face. If the arrival point is in the vibrator, the result is the "back to front" tone or "the six incher" labeled earlier. The desired tone is "two feet long" based in the diaphragm and anchored in the focus, the concentrated point of tonal vibration. The focus leaves the vibrator FREE to vibrate. The "six incher" induces an undesired tremolo or worse yet, a dead straight tone. Without the vibrato, the tone is dead.

Again emphasis is put on freedom rather than on direct control. LET yourself sing; don't make yourself sing.

When you sing higher notes, place a finger across the Adam's apple or larynx to be sure that it stays down.

Be sure that the attack is on pitch, not scooping up to the pitch desired. Hit dead center of pitch by thinking of coming down on top of it. The tone should be focused in a hum, not spread.

Get rid of any jaw interference by swinging the jaw down and back from the hinge located in front of the ear. The lips and cheeks should be relaxed. Keep the tongue forward touching the lower front gum.

Since an attack is started with a gentle bounce of the diaphragm, a release is a dropping of that support. Try touching the peak of the diaphragm at the sternum bone while starting and stopping a sizzle: ss...ss...ss...ss.; or blow out an imaginary candle with a strong tug and release of the peak. Then sustain long vowel tones with a steady supply of diaphragm support. Be sure there is a single clear sound, not a double sound showing throat interference.

LET things happen; don't make things happen.

Experiment...dare to fail.

Do things right and they will come out right. Don't try to put on "bandaids" to correct a sound after it is out. It's too late.



*And they began to sing and to praise; the Lord set ambushments against the children of Ammon, Moab, and Mount Seir, which were come against Judah; and they were smitten.*

*II Chronicles 5:13*





## **IX. The Focus**



## THE FOCUS

It was stated earlier that breath is 75% of singing. The other 25% is focus. The bottom of the tone is diaphragm; the top end is focus.

When Maestro Harrison studied in Italy, he could not speak Italian; his teacher could not speak English, so they used a dictionary. The magic word was FOCUS. It was developed in the famous Bel Canto style of singing 300 years ago.

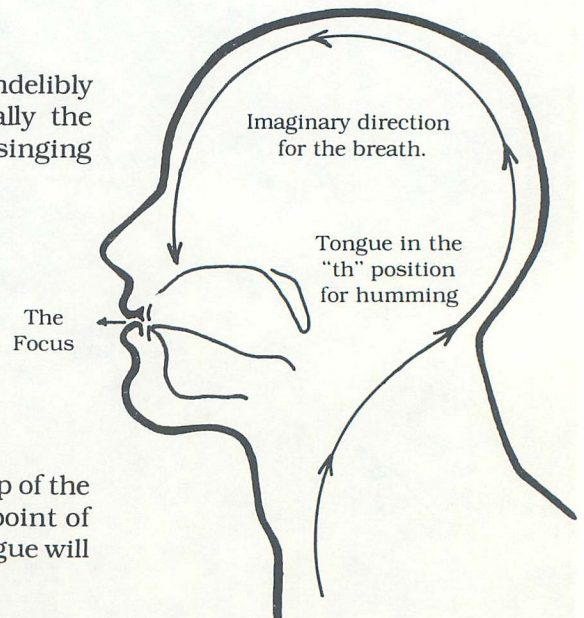
Focus was so controversial that in a study over a period of thirty years' literature, eighteen of the twenty-eight references were against it. It has gained acceptance now and is defined as "a concentrated point of tonal vibration," the opposite of a "spread tone".

If you compare focus to photography, it is understandable. When you turn a knob to make a picture focused, it becomes...clear. When you focus a tone to one point of tone vibration, it becomes...clear. A spread tone has extra sounds making the tone fuzzy or double or unclear.

By imagining that the breath is flowing to the same spot with the same amount of room for all vowels, a sense of focus for all vowel sounds develops at the top front teeth. Even at the lowest dynamic level, there is good projection. Throughout the range there is a consistent timbre by focusing in the mask.

When acoustical conditions are dead, the focus at the teeth will enable the singer to project without putting added stress on the throat where it doesn't belong. Singing correctly is easy. A focused tone is ringing, intense, hummy, and easy.

**Thinking the breath over and down** was a concept which became indelibly etched in the subconscious of each Harrison student. Occasionally the Maestro would embellish this idea by adding that the breath in singing **should always be flowing down on this tone - forward and down.**



Think the breath coming over the top of the head and down to the top of the teeth to establish the N-hum, gradually developing a concentrated point of tonal vibration called "focus". An inaudible "NTH" motion of the tongue will deliver the focus into the hum area of the upper front teeth.



# **X. Tone**

***Tone***

***Vibrato***

***Tremolo - a no no***

***Five Voices with Faulty Production***



## TONE

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A tone can be no more beautiful than it is first thought in the brain. The ideal tone changes as the aesthetic appreciation of the singer develops. Therefore, it is important to grow in comprehension of the factors of freedom, vitality, color variety, sonority and consistency of vibrato.

The goal is quality, not quantity of tone. Some so-called singers in the entertainment field, are committing "vocal suicide" by covering up their lack of tone with excessive volume. It resembles yelling more than singing.

Pop singing and legitimate singing are incompatible. You must choose between the two methods before the damage is irreversible to the only voice you will ever have. A well trained singer can change to various styles of music, but a "pop" singer cannot change to traditional singing successfully. Microphone singers often have light untrained voices, leaving them helpless if the power goes off. Their microphone technic makes it difficult in voice class to master technic, which does not require a mike.

However, the classic singers could adapt some of the naturalness and plain articulation of the popular entertainer.

A beautiful tone is efficient, without breathiness.

A beautiful tone is free, not shrill, 'white', swallowed, piercing, hollow, tight, hoity, etc.

A beautiful tone is hummy, not thin, pinched, etc.

A beautiful tone is "in the nose" without being nasal or chesty.

A beautiful tone is vibrant with life, not dead and straight.

Maestro Harrison believed that singing was ninety percent mental and ten percent physical (breathing in and breathing out). This puts the emphasis on concepts.

Since beauty is in the eyes of the beholder, I suppose a cow sounds beautiful to another cow or a cowboy singer to another cowboy.

It could be noted here that the ideal speaking voice for TV and radio is that of the midwesterner, even the announcers from the deep south, Atlanta.

To have beautiful tone, the vowels must be absolutely pure.

A good tone is rich with the humming richness from the resonating cavities in the head and open throat.

A good tone combines the sparkling ring of the focus with the fullness of balanced resonance flowing freely from one sound to another.

Sensitivity to tone color mixes and blends to express the message emotionally of love-hate, happiness-sadness, joy-sorrow, bright-dark.

The final test of freedom is an even vibrato on all pitches.

## THE VIBRATO

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One of the surest tests of a free tone is the vibrato. Without a vibrato the voice is dead, without life and flexibility. Vibrato is a variation of pitch on either side of dead center, a variation of less than one quarter step. It is not manufactured but released through freedom to function.

## THE TREMOLO - A NO NO

A tremolo is a variation of a half step or more in pitch with one tone louder than the other, resembling a "billy goat" wobble. Tension can be felt and seen in the larynx, jaw and tongue. It may be due to lack of training, ill health, fatigue, or bad habits which produce bad tones.

In fact, such abuse of the vocal cords can cause laryngitis, or nodes or corns which need to be removed surgically.

The whole breath column will vibrate at both top and bottom, the face and the diaphragm as well as the vibrator. The whole body is the vocal instrument responding to the vibrato.

The perfect tone should LOOK easy, SOUND easy, and FEEL easy. It IS easy...when sung correctly.



## FIVE VOICES WITH FAULTY PRODUCTION:

**Monotone.** Start where you can match the monotone and gradually work up and down by imitation using "cuckoo", etc.

**Nasal.** Keep the tongue forward touching the lower gum. Adjust the soft palate in a yawn to send more air through the nose passages.

Some people say that a nasal tone is from "singing through the nose". The opposite is true. When no air is allowed through the nose, the tone is nasal. The soft palate is the "swinging gate" which divides the amount of air going into the mouth and the amount going into the nose resonating chambers.

**Breathy.** Unvoiced air is escaping so diction formations need to be more exact in shape of tongue, lips, and teeth.

A breathy attack is caused when the breath arrives before the sound.

**Double tone.** Correct by sending air up and over to the focus in front teeth rather than going from back to front creating throat interference.

A glottal attack with double tones is caused when the sound starts before the breath arrives.

In an ideal attack the breath and sound arrive at the same time.

**Hooty.** The tone is hollow or spread, the opposite of focus. Refine the focus to correct.



*Music is God's gift to man. It is the only art of heaven given to earth, the only art of earth we take to heaven.*

*Charles W. London*





## NOTES



*Music is the art of the prophets, the only art that can calm the agitations of the soul; it is one of the most magnificent and delightful presents God has given us.*

*Martin Luther*





# **XI. Resonance**



## RESONANCE

Resonance enriches the basic tone by using the surfaces and cavities of the upper pharynx, mouth, and nose to amplify and intensify the focused tone. It adds overtones and vibrations to bring out the full beauty and sonority for a full bodied sound even when sung softly.

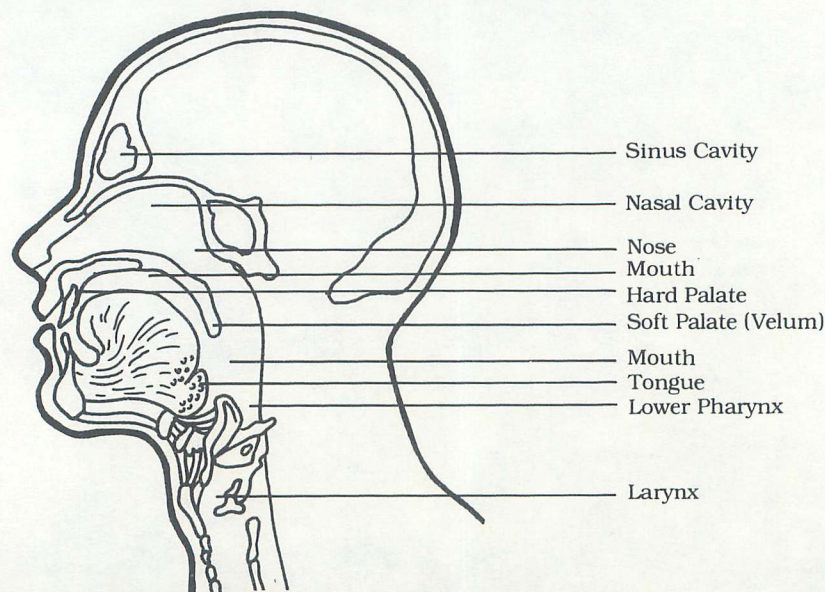
Closed cavities include the sinuses and ear canals. Surfaces include walls of the throat and nose, roof of mouth, including hard palate in front and soft palate in back, as well as the flexible tongue surfaces.

The efficiency of the breath coming against the focus point allows great freedom to balance the resonance of the three areas involved: the upper pharynx, the mouth, and the nose.

The soft palate is the swinging door which divides the air between the three resonating chambers. If the nose area is squeezed, the tone becomes "nasal". To correct this, feel more yawn space so more air goes up and over into the nasal passages. If the soft palate directs more air through the mouth, there are less overtones to enrich the "country western straight sounds. If the soft palate allows most of the resonance to come from the lower throat, there is real trouble because of the throaty sound creating stress for the vocal folds. It cancels the "up & over" concept.

First, it is essential to establish the focus up and over into the mask area, a concentrated point of tonal vibration. Then, since the throat is the largest resonator, it should be kept open and free as in a yawn. The tongue should touch the lower gums in front to keep the open space in the back. The tone is free to go where it will without interference in the throat or jaw.

If compared to a stereo, the nose area is the "tweeter", the mouth is the "driver", the upper pharynx is the "woofer", with the soft palate doing the mixing. Many beautiful rich sonorous tones can be released. Have you ever tried mixing the treble and bass knobs on a stereo? The one controlling the sound system of a microphone can also create voices that aren't there by turning knobs. If the operator is not musically sensitive, he can also ruin a good voice by turning knobs. With legitimate voice training the singer is free to project, adapt, amplify, and communicate with great sensitivity, without the uncertainty of distortion from a microphone.



Low pitches are amplified and enriched in the lower pharynx even though the up and over concept aims toward the focus in the head bones.

The mouth pharynx produces most of the resonance for speech sounds and middle range singing pitches.

The nose pharynx amplifies and projects the high singing tones as well as overtones for the lower pitches.

The back wall of the throat bounces the sound in the right direction for different pitches.

The front wall of the throat is the tongue and soft palates which are highly flexible and adjusts to create the sounds called for by the brain (the computer.)



## **XII. Diction**



## DICTION

Good diction is dependent upon beautiful speech. Since the purpose of singing is to communicate a message, the text must be understood. Together the words and notes convey the meaning with emotion to give life. Although technique is the servant, not the master, sung vowels and consonants must be heard, words must belong in the total thought, and all must ride on a flow of beautiful sound.

Diction is made up of pronunciation of the words, enunciation of the vowels, and articulation of the consonants. The vowels are molded in the upper pharynx and in the mouth using the lips, the teeth, the tip of the tongue.

There must be relaxation in the jaw with the hinge in front of the ear swinging the jaw down and back. The tongue touches the lower gum and shows slight dips of about 1/16 of an inch where the vowels sit. From front to back, the vowels are E A Ah O Oo.

The Maestro avoided the mechanistic approach but began teaching diction for singing by use of the Sieber syllables used in the Bel Canto beautiful singing system.

They are LA BE DA ME NI PO TU. Respelled phonetically they are LAH BAY DAH MAY NEE POH TOO. These may be used not only in exercises but also with tunes. It is easier to sing pure vowels with nonsense syllables than to sing English words which have the tendency to blur the whole word together, adulterating the pure vowel sound needed.

It is especially necessary to "speak" the words forward in the low range. Since most vowels sung above the treble clef sound alike, they are modified toward the basic sound of AH with resonance vibrations felt in the soft spot on top of the head. The lower range vibrations are kept focused beneath the nose. Otherwise, they become gargled in the throat creating stress and losing vitality.

Beautiful pure vowels and articulate consonants make up syllables. Stressed or unstressed syllables make up words. Words grouped together make up phrases which go together to make up sentences. For legato singing, it is sometimes necessary to respell or resyllabize words for a continuous flow of sound. Fred Waring's Pennsylvanians were famous for using the Tone Syllable system. (See pages 54, 55, 56, 57)

For instance, the respelling would appear like this: Ah oo uh fah thah, hooee chah teen heh vehn, Hah lo oo ehd bee thahee naeemah (Our Father which art in Heaven, hallowed be Thy name).

Since the top of the breath stream ends in the diction area, it is very important to work through the "nitty-gritty" details in order to achieve the final goal of perfect freedom and flexibility upon which the message depends.

*Music is the child of prayer, the companion of religion.*

*Chateaubriand*



## VOWELS

The vowels are to be as natural as if spoken, but in singing they are elongated or sustained so they need to be shaped by the tongue exactly. They must be absolutely pure to be free flowing. The basic vowels are a, e, i, o, u. From front to back on the tongue, they are e, a, ah, o, u. The mirror shows dips of about 1/16 of an inch on the tongue where the vowels are seated and bounce into the hard palate above the front teeth.

The jaw must swing down and back from the hinge in front of the ear as the tongue touches the lower gum. If there is a separation of the tongue and gum, the air stream is diverted. The upper pharynx is in a wide yawn position, and the soft palate balances the resonance into the three areas of resonance: the pharynx, the mouth, the nose.

The lips should reach forward in a relaxed shape for the sounds, especially the E. Never should they pull back in the "cheese" position so popular for picture taking. This causes tension. Try putting the palm of the hand flat against the throat and stretching the lips horizontally back and forth. You can feel the tension in the throat, muscles, and larynx. Now swing the jaw down and back, and all becomes relaxed. When singing is imagined off the top of the spine, up and over the top to the front focus, there is freedom from tension. The front muscles of sucking, chewing, and swallowing are not to be used in singing. Instead use spinal stretch.

For the troublesome E, the solution is simple. Purse the lips forward, shape OO, and sing E. Be sure the mouth is open the same as when singing AH. The E dip on the tongue sits farthest front and is focused in the hard palate.

The jaw should be opened equally for all vowels. With the tongue dips molding the vowel sounds this is possible. Care should be taken with E and OO which are most often closed.

Diphthongs are the second vowel sound, usually invisible, sung without interruption in a continuous flow of sound. The vowel is long; the diphthong at the last second like a consonant.

Examples:

AH EE...I, my, thy, mine  
AH OO...how, loud, plough  
AY ee...may, hey, obey, weight  
OH EE...joy, oil

Inverted diphthong:

EE OO...you, ewe, yew, hue, few, music, pure (the first sound is short).

The basic AH sound has many unlikely spellings:

how, earth, birth, curve, touch, the, thy, heart, cause, etc.

Sometimes there are triphthongs such as our, flower, lawyer.

*Music is the fourth great material want of our nature - first food, then raiment, then shelter, then music.*

*Bovee*



## CONSONANTS

Consonants are the skeleton of speech, the interrupters, which make it intelligent. They should interrupt without doing violence to the vowel sound, mainly by keeping the jaw quiet and by using the tongue more actively.

Consonants do these things: 1. project the voice 2. focus the voice 3. enhance the volume 4. supply carrying power 5. give vitality to soft as well as loud dynamics.

Some consonants may be sustained beautifully such as M and N.

Some sustained consonants are ugly so should be minimized, such as: R, S, SH, Z. R is one of the most troublesome of the consonants. Three rules will clean up this problem: Never sing R before a consonant. Do not sing R before a pause. Always sing R before a vowel sound.

Consonants are the rhythm makers, making the plucking, striking, tonguing effects.

The articulation of the consonants with the tongue, lips, and teeth should be quick, clean, and precise as interruptors of the legato vowel sounds.

On the attack the consonants should be on the same pitch as the following vowel, not scooped from below but coming over the top downward to the focus point.

Maestro Harrison taught diction through the use of the Sieber syllables used in Italian singing: la be da me ni po tu. When converted to its English phonetic spellings, it is LAH BAY DAH MAY NEE POH TOO. These are excellent for both vowels and consonants and can be used on any tune as well as in exercises. It seems to be easier to sing pure vowels on these syllables than to sing English words as the whole word is apt to be blended and modified, adulterating the purity of the vowels.

## VOICED AND VOICELESS CONSONANTS

Voiceless can be whispered; voiced cannot. They are paired off as listed to show what voiceless sounds result when the voiced are not voiced as needed.

| <i>Voiced Explosives</i> | <i>How Produced</i>                          | <i>Unvoiced Explosives</i> |
|--------------------------|----------------------------------------------|----------------------------|
| B as in <i>boat</i>      | Lips closed, teeth apart                     | P as in <i>pal</i>         |
| D as in <i>do</i>        | Tip of tongue at upper gum line              | T as in <i>tan</i>         |
| G as in <i>go</i>        | Tongue arched in back roof                   | K as in <i>kill</i>        |
| J as in <i>jell</i>      | Tongue tip behind lower teeth, almost closed | Ch as in <i>chop</i>       |

## SUSTAINING CONSONANTS MADE BY PARTIAL STOPPAGE OF AIR:

|                             |                                                                              |                            |
|-----------------------------|------------------------------------------------------------------------------|----------------------------|
| V as in <i>vowel</i>        | Lower lip held loosely against upper teeth, air escapes between              | F as in <i>few</i>         |
| Z as in <i>zoo</i>          | Tongue tip on lower gum, air escapes between tongue and roof                 | S as in <i>see</i>         |
| TH as in <i>there</i>       | Tip of tongue shows between teeth; air escapes around it                     | TH as in <i>think</i>      |
| S (ZH) as in <i>measure</i> | Like J-CH, but more air escapage                                             | SH as in <i>shoe</i>       |
| L as in <i>land</i>         | Tip of tongue at upper gum with UH following                                 | (No equivalent)            |
| M as in <i>mat</i>          | Lips closed as for B, tone sustained with air escaping through nose          | (No equivalent)            |
| N as in <i>new</i>          | Tip of tongue in D-T position, tone sustained with air escaping through nose | (No equivalent)            |
| NG as in <i>sing</i>        | Tongue arched as for G-K, tone sustained with air escaping through nose      | (No equivalent)            |
| UR as in <i>purr</i>        | Tone cupped with sides touching upper side teeth                             | R as in <i>run</i> (short) |



## ASPIRATES (no tone, breath only)

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H as in *how*  
WH as in *when*

Open, panting position  
reverse the order by H first then OO for WHooen

H as in *hen*

Y is a consonant at the beginning of a syllable and a vowel in the middle or at end of a syllable.

L should be flipped at beginning of a syllable and delayed at the end of a word or syllable.

N and NG also need to be delayed until the last second after a vowel.

If the tone is poor, look first to the vowel, but also look to the consonants which may be at fault through poor articulation affecting the vowel's purity.

## TONE-SYLLABLE SYSTEM

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This system of blending vowels and consonants into a legato flow of sound regardless of pitch or dynamics was used to perfection by the famous Fred Waring Pennsylvanian choirs. The Tone-Syllable system requires a respelling and resyllabizing of words into a phonetic flow of sound delightful to the ear. This linking-over of sounds results in lines like this:

God sent His son. They called Him Jesus. (Gahdah sehnt Heez Sahn. Thae kawlDAH Heem Gee Zahs).

Our Father, which art in heaven. (Ah oo uh Fah thah, hooeechah teen heh vehn, Ha loh edah bee thah ee naeem).

Following are the Tone-Syllable markings for the six songs assigned to first semester students:



*Music is the language spoken by angels.*

*Henry Wadsworth Longfellow*





## BECAUSE HE LIVES

God sent His Son, they called Him Jesus,  
 GAHD SEHNT HEEZ SAHN, THA EE KAWLD HEEM GEE ZAHS,

He came to love, heal, and forgive; He lived  
 HEE KA EEM TOO LAHV, HEE LAHND FOH GEEV; HEE LEEVD

and died to buy my pardon, an empty  
 AHND DAH EED TOO BAH EE MAH EE PAH DAHN, AHN EHMP TEE

grave is there to prove my Savior  
 GRA EE VEEZ THEH AH TOO PROOV MAH EE SAEV VEE OH AH

lives.  
 LEEVZ.

Because He lives I can face tomorrow,  
 BEE KAWZ HEE LEEV ZAH EE KAHN FA EES TOO MAH ROH OO,

Because He lives all fear is gone, Because I  
 BEE KAWZ HEE LEEV ZAWL FEE AH REEZ GAWN, BEE KAWZ AH EE

know He holds the future, And life is  
 NOH OO HEE HOH LDZ THAH FEE OO CHAH, AHND LAH EE FEEZ

worth the living, just because He lives.  
 OO AH TH THAH LEE VEENG JAH ST BEE KAWZ HEE LEEVZ.

## THE EASTER SONG

Hear the bells ringing, they're singing  
 HEE UH THAH BEH LZ REENG EENG TH EH UH SEENG EENG

that we can be born again! Hear the  
 TH AHT OO EE KAHN BEE BOH NAH GA EEN! HEE UH THAH

bells ringing they're singing, Christ is  
 BEH LZ REENG EENG THEH UH SEENG EENG KRAH EE STEEZ

risen from the dead!  
 REE ZEHN FR AHM THAH DEHD!

The angel upon the tombstone said, He  
 THEE A EEN GEH LAH PAWN THAH TOOM STO H OON SEHD, HEE

is risen just as He said. Quickly now  
 EEZ REE ZEHN JAH STAHZ HEE SEHD. KOO EEK LEE NAH OO

go tell His disciples that Jesus  
 GOH OO TEHL HEEZ DEE SAH EE PAHLZ THAHT GEE ZAHS

Christ is no longer dead! Joy to the  
 KRAH EE STEEZ NOH OO LAWN GAH DEHD! JO EE TOO THAH

world, He is risen, Alleluia! He  
 OO AH LD, HEE EEZ REE ZEHN, AH LA EE LOO, EAH! HEE

is risen, Alleluia! He's risen, Alleluia!  
 EEZ REE ZEHN AH LAEE LOO EE AH! HEEZ REE ZEHN AH LAEE LOO EE AH!



## SOME CHILDREN SEE HIM

Some children see him lily white, The  
 SAHM CHEEL DREHN SEE HEEM LEE LEE HOO AH EET, THAH

baby Jesus born this night, Some children  
 BA EE BEE JEE ZAHS BOHN THEES NAH EET, SAHM CHEEL DREHN

see him lily white, With tresses  
 SEE HEEM LEE LEE HOO AH EET, OO EETH TREH SEHZ

soft and fair. Some children see him bronzed  
 SAWF TAHND FEH UH. SAHM CHEEL DREHN SEE HEEM BRAHNZ

and brown, The Lord of heaven to earth  
 DAHND BRAH OON, THAH LOH OO DAHV HEH VEHN TOO AHTH

come down; Some children see him bronzed  
 KAHM DAH OON: SAHM CHEEL DREHN SEE HEEM BRAHNZD

and brown, with dark and heavy hair.  
 AHND BRAH OON, OO EE TH DAH KAHND HEH VEE HEH UH.

## ETERNAL LIFE

Lord, make me an instrument of Thy peace:  
 LOHD MA EEK MEE AHN EEN STRAH MEHN TAHV TH AH EE PEES:

Where there is doubt, faith; Where  
 HOO EH UH TH EH UH REEZ DAH OOT, FA EETH; HOO EH UH

there is despair, hope; Where there is  
 TH EH UH REEZ DEE SPEH UH, HOH OOP; HOO EH UH TH EH UH REEZ

darkness, light; Where there is sadness, joy.  
 DAHK NEHS, LAH EET; HOO EH UH THEH REEZ SAHD NEHS, JOH EE.

O Divine Master, grant that I may  
 OH OO DEE VAH EEN MAH STAH GRAHNT THAH TAH EE MA EE

not so much seek to be consoled as to  
 NAHT SO OO MAHCH SEEK TOO BEE CAHN SOHL DAHZ TOO

console, To be understood as to understand,  
 CAHN SOH OOL, TOO BEE AHN DAH STOO DAHZ TOO AHN DAH STAHND,

To be loved as to love; For it is in  
 TOO BEE LAHV DAHZ TOO LAHV; FOH REE TEE ZEEN

giving that we receive; It is in pardoning  
 GEE VEENG THAHT OO EE REE SEEV; EE TEE ZEEN PAH DAH NEENG

that we are pardoned; It is in dying  
 THAHT OO EE AH UR PAH DAHND; EE TEE ZEEN DAH EENG

that we are born to eternal life.  
 THAHT OOE AH UR BOHN TOO EE TAH NAHL LAH EEF.



## REACH OUT TO JESUS

Is your burden heavy as you bear it  
EEZ EE OH AH BAH DEHN HEH VEE AHZ EE OO BEH REE

all alone? Does the road you travel harbor  
TAW LAH LOH OON? DAHZ THAH ROH OOD EE OO TRAH VEHL HAH BOH

danger yet unknown? Are you growing  
DA EEN GAH EE EH TAHN NOH OON? AH UH EE OO GROH OO EENG

weary in the struggle of it all?  
OO EE REE EEN THAH STRAH GAH LAH VEE TAWL?

Jesus will help you when on His name  
GEE ZAHS OO EEL HEH LP EE OO HOO EH NAWN HEEZ NA EEM

you call.  
EE OO KAWL.

He is always there, hearing every prayer,  
HEE EE ZAWL OO A EEZ THEH UH, HEE REENG EH VREE PREH UH,

faithful and true, walking by our  
FA EETH FAH LAHND TROO, OO AW KEENG BAH EE AH OO UH

side, in His love we hide all the day  
SAH EE DEEN HEEZ LAHV OO EE HAH EE DAWL THAH DA EE

through. When we get discouraged just  
THROO. HOO EHN OO EE GEHT DEE SKAW RA EE JD JAHST

remember what to do — Reach out to Jesus  
REE MEHM BAH HOO AH TOO DOO — REE CHAH OOT TOO GEE ZAHS

He's reaching out to you.  
HEEZ REE CHEENG AH OOT TOO EE OO.



*The man that hath not music in himself, and is not moved with concord of sweet sounds, is fit for treasons, stratagems, and spoils: let no man trust him.*

*William Shakespeare*





## THE LORD'S PRAYER

Our Father, which art in heaven, hallowed  
AH OO UH FAH THAH, HOO EE CHAH TEEN HEH VEHN, HAH LO OO EHD

be Thy name. Thy kingdom come, Thy  
BEE THAH EE NA EEM. THAH EE KEENG DAHM KAHM, THAH EE

will be done on earth as it is in heaven.  
OO EEL BEE DAH NAW NAHTH AH ZEE T EE ZEEN HEH VEHN.

Give us this day our daily bread, and  
GEE VAHS THEES DA EE AH OO UH DA EE LEE BREHD, AHND

forgive us our debts as we forgive our  
FOH GEE VAHS AH OO UH DEHTS AHZ OO EE FOH GEE VAH OO UH

debtors. And lead us not into temptation,  
DEH TOHZ AHND LEE DAHS NAHT EEN TOO TEHMP TA EE SHAHN

but deliver us from evil. For Thine  
BAHT DEE LEE VAH RAHS FRAH MEE VEEL, FOH UH THAH EE

is the kingdom, and the Power, and the  
NEEZ THAH KEENG DAHM AHND THAH PAH OOA AHND THAH

Glory, Forever. Amen.  
GLOH OO REE FOH REH VUH. AH MEHN.

~~~~~  
All musical people seem to be happy; it is to them the engrossing pursuit; almost the only innocent and unpunished passion.

Sidney Smith

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Normal Mouth Position for Oo (o)  
Slight changes of lip shape also  
the basic position for Oo, Ee, e, (as in  
"set"), and i (as in "sit").



Incorrect wide grinning mouth  
position for Ee (i)



Normal mouth position for Ah (a)  
Slight changes of lip shape also the  
basic position for Aw, Ay and a (as in  
"sat").



- 12 The Nose
- 11 The Nasal Cavities
- 10 The Upper Pharynx
- 9 The Hard Palate
- 8 The Uvula & Soft Palate
- 7 The Mouth (The Oral Cavity)
- 6 The Tongue
- 5 The Teeth
- 4 The Lips
- 3 The Lower Pharynx
- 2 The Epiglottis
- 1 The Larynx

- A Arytenoid Cartilage
- X Adam's Apple
- T Thyroid Cartilage
- C Cricoid Cartilage
- W Windpipe or Trachea
- VC Vocal Chords

Sketch showing mouth, tongue, lips,  
larynx, pharynx, soft and hard palate,  
etc.



## **XIII. Extending the Range**



## EXTENDING THE RANGE

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Starting with the middle voice, the range needs to be equally comfortable in the higher or lower areas of phonation. Keeping the focus makes this not only possible but easy. It also avoids so-called register changes of bridging over.

Maestro believed in this so firmly that he kept me working on one note, A in treble clef, for three weeks, two lessons a week at \$15 an hour before inflation. I was no amateur. I had earned a Bachelor of Music degree Cum Laude and taught school one year with my chorus winning excellent in the SD music contests. Harrison said when I learned to sing one note right, then I could sing two, then three, extending up and down from the middle note. He was right. It worked.

By establishing a correct and reliable production in the middle of your range, you can start a process of stretching a well-established technique upward and downward with a comfortable mixture of heady and chesty resonance. It is best to start with descending scales carrying the upper resonance into the lower tones, then begin the ascending scales, thinking the resonance of the highest tone while singing the lowest tone.

By thinking the level resonance concept, you can eliminate the high-low pitch fixation which keeps so many singers limited in range. To sing low, think high in the pharynx; to sing high, think a lower depth. By giving the top more cover and the low more brightness, the scale has a consistent tone which seems level. Again, concepts are important.

To check the larynx position, put the finger across the Adam's apple to make sure it does not rise when the pitch is raised.

Actually, there is no such thing as high and low. In sound there are only faster and slower vibrations. A high note on the E vowel may have 3200 vibrations while a low note on AH may be 16 vibrations.

When singing a solo, it is important to have the song in the right tessitura (average pitch level) for your voice.

Placing the voice means that conditions are right to free the voice for that pitch sung. LET it go; don't force, shove, squeeze, or push.

In singing downward toward the bottom of the scale the Maestro would often use the expression, "let it go." He dealt with the common alto "break" in the lower range by instructing his alto students to use very little breath on the hum, thinking the breath over the mouth and down to the chest. He urged that less breath be used in this lower range, much as in speaking.



*Next to theology I give to music the highest place and honor. And we see how David and all the saints have wrought their godly thoughts into verse, rhyme, and song.*

*Martin Luther*





## Placing the Voice in Various Pitch Level Areas



The alphabet letters refer to the pitch on the treble clef which is the level of vibration where the focus hum is felt.  
All notes above the treble clef are felt in soft spot of head.  
All notes from G on down are focused in the hum beneath the nose.  
The chest and back vibrations will add to the focused hum in the hard palate above the top front teeth.

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*Music is the only sensual gratification in which mankind may indulge to excess without injury to their moral or religious feelings.*

Addison



## NOTES

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The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? 'A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that!'

Carlyle

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## **XIV. Interpretation of the Text**



## INTERPRETATION OF THE TEXT

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Interpretation assumes that you have an audience whether it be your teacher or group or classmates or other listeners. They should not be ignored, so you need to find ways of establishing "audience contact" by eye contact, empathy, warmth, in your own unique way. The homework should be done, so forget yourself, breathe deeply to relax fear, understand what you want to communicate, and let the "nitty-gritty" of voice training serve you, not intimidate you. Go for it. Dare to fail. It's a fact that we learn from our failures. In voice class you are a winner either way: you either demonstrate how to do it or how not to do it. What do you have to lose? Be uniquely yourself. There's no one like you in the whole world. You are special, one of a kind. Why be a counterfeit?

There's a popular song called "I've Gotta Be Me" from the decade of the 60's when humanism beliefs brought out the me's in all kinds of shapes and forms as well as morals and behaviors. Much of this is expressed through the music, abandoning excellence for jungle rhythms, noise and other expressions of disorder and rebellion.

In voice class, we are striving for excellence through controlled, proven standards, striving toward beauty, always beauty, as the goal.

Someone tried to trap me into a mold or "musical signature" by asking me what style I preferred. I said, "I don't care. After they have learned to sing, they can yodel if they want to." This must have caught him by surprise, because he burst out laughing.

Since the purpose for singing a song is to deliver a message, not show off mechanics or technique, the text must be thoroughly understood by the singer before he can make it come alive to the listener.

Maestro insisted that the text be studied, memorized, with intense concentration before starting to sing it. The scores were marked with great care leaving nothing to chance so the idea flowed from syllables to words to phrases to sentences in a rhythmic drive with tone color. He wanted nothing colorless and wooden.

Inez Silberg, renowned master teacher at Oklahoma City University, now deceased, insisted that no student fake an emotion even at a voice lesson. She could detect a fake if one imitated being heart broken or whatever they were singing about. It was no accident that of the six Miss Oklahomas who became Miss Americas, all six were students of Inez Silberg. They learned the magic of total involvement in their message from her. They had to feel it.

Lowell Lundstrom, evangelist and president of Trinity Bible College, says, "When you have learned the technique, forget the mechanics, and go for the FEEL of it". Technique is the servant of text, not the master. You are not ready to sing a song until the technique is so automatic that it seems effortless and natural.

It is obvious that a syllable is part of a word. Stressed syllables must remain stressed, and unstressed syllables must remain unstressed. Sometimes there is difficulty when the unstressed syllable is a higher pitch than the stressed since we often have the habit of singing higher pitches louder. For instance, the first syllable of the word *Jesus* is stressed as spoken. It should be no different when sung even though "sus" may be on a higher pitch. Try it different ways.

Likewise, it should be obvious that words are part of a phrase, phrases are part of the sentence. In other words we are to sing the whole thought as a unified whole with the intricacies of inflections, color, innuendoes, as real in singing as they are in speaking our thoughts effectively.

Certain words are more important than others in bringing out the meaning. Perhaps you can imagine they are beads. The unimportant linking words can be imagined as the string which holds the beads together but is unseen. With this concept in mind, try using a neutral tone on the string or linking words and a stressed tone on the bead or important words. This flow of the meaning may be different from verse to verse of a hymn as concentration gives the smooth legato flow of the text with this imagery. Here again the respelling and rehyphenating of words into the tone-syllable system of Fred Waring serves the purpose of bringing out the meaning effortlessly through intense concentration. Yes, singing is 90% mental for sure.

Rubato is an Italian word meaning to take liberties with the tempo in order to serve expression effectively. Hold the bead words a bit longer if you wish and pay the time back somewhere else arriving at the end at the same time as if you had a metronome running without the robot effect of exact time values being executed. Breathe life into the text, don't be bound by mechanics...and don't forget to feel emotion you are expressing.



## **XV. Performance and Critique**



## PERFORMANCE AND CRITIQUE

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Even voice teachers are critiqued. A successful voice teacher is measured by his ability to make competent singers out of poor voices. So give that teacher the time and cooperation needed to identify your problems and share expertise through mental concepts. Follow up with physical application of corrective measures to firmly establish good habits to use and enjoy for a lifetime.

You are your most effective critic. You live with yourself. The sooner you take over your own critiquing the better. But until you have the concepts, the understanding, the analytic capability, you must rely on the teacher and your classmates to help you hear what they hear and see what they see. You alone can judge the feeling. It is the student's responsibility to practice, regularly, intently, purposefully.

Don't avoid or fear criticism; ask for it. The more frank, honest, and constructive the criticisms, the more you will benefit and progress. There's one common denominator in class. Everyone is there in a cooperative effort to grow, starting at whatever level they are: monotone, superstar, or nondescript. All can benefit. Those aiming for a musical ministry can find no better place to learn how to help other singers with their problems. It has often been a thrill to watch someone who started at the bottom of the class rise to the very top, bypassing those who had less motivation because of a certain smugness about being a superior singer, so didn't work. It reminds me of the story of the race of the turtle and the hare. The turtle plodded his way to victory because the overconfident hare stopped along the way and fell asleep.

All bases have been covered to give you the tools to work with in critiquing performances. Learn to receive criticism and learn to give criticism constructively. Anyone can tear down. It takes real skill to build voices. You will find yourself rejoicing along with the others in being overcomers.

During the typical semester of beginning class voice, you may find your confidence sinking the first month when you realize how much there is to learn and how little you know. A bewildering array of concepts may confuse you before you rally as success begins with small victories. In the final weeks confidence returns as you realize the real simplicity of learning to sing the natural way effortlessly. Meanwhile, believe me, it's easy.



*An old German was auditioning a new voice student using warm up exercises. In exasperation, he threw up his hands and exclaimed, "Ach, I play on der vite keys and I play on der black keys, but you sing in der cracks!"*





## VOCAL PERFORMANCE CRITIQUE

(Please mention first the good points and improvements noted and then comment on the faults)

Student's name \_\_\_\_\_

Song sung \_\_\_\_\_

Posture and breath support \_\_\_\_\_

Stage deportment and appearance \_\_\_\_\_

Audience contact \_\_\_\_\_

Interpretation (Comment on such items as mood establishment, intensity and projection; maintaining proper style; tempo, skillful phrasing; preparation and achievement of climax; expressive tonal color; dynamic variety; word emphasis; and balance and integration of accompaniment)

Technic (Comment on such items as free, even, and resonant production; tone quality; clarity and correctness of diction; accuracy of pitch and rhythm; skill in legato, flexibility, and agility)

Comments and suggestions on points to emphasize most for future improvement \_\_\_\_\_

Recommendation (How would you advise the singer to go about making the suggested improvement?)



## DIAGNOSING VOCAL FAULTS

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### VISIBLE FAULTS

1. Mouth open too much horizontally—"grinning smile" position.
2. Small trumpet lip opening; insufficient opening longitudinally.
3. Cords standing out on the neck.
4. Throat enlarging, veins swelling, and face reddening.
5. Trembling neck, chin, lips or tongue.
6. Wrinkled forehead, scowling and strained expression.
7. Excessively arched eyebrows and staring eyes.
8. Flared or wrinkled nose.
9. Tongue curled up at tip.
10. Tongue tip pulled back and bunched tensely.
11. Tongue tip curled down under base of lower teeth.
12. Rigidly high larynx.
13. Protruding jaw, locked rigidly forward.
14. Needless disturbance of jaw opening in forming a series of vowels and in articulating consonants.
15. Non-active lips and tongue in articulation.
16. "Setting" the lips in a fancied position and then attacking tone.
17. Head thrust forward.
18. Head held too high habitually.
19. Raising head for high tones.
20. Spinal slump; spine relaxed and not flexibly stretched; standing "sway-back".
21. Chest not raised before the attack.
22. Chest habitually too low before the attack.
23. Chest too rigidly high before the attack.
24. Chest pumping on inhalation and collapsing on phonation; clavicular breathing.
25. Pushed down and protruding abdomen.
26. Weight not balanced forward.
27. Standing with weight mostly on one foot.
28. Sitting with legs crossed.
29. Sitting with back against chair.
30. Hands gripped tensely or held awkwardly.
31. Hands held behind back or in pockets.
32. Shoulders hunched up or uneven.
33. Raising shoulders on inhalation.
34. Eyes shifting nervously.
35. Eyes not over the heads of the audience for a serious art song.
36. Eyes over the heads of the audience for a humorous encore.

### AUDIBLE FAULTS

(Any of the following faults might be due to improper thought concept.)

1. Tonal quality faults:
  - (a) Throaty and guttural—resonance too deep in throat.
  - (b) Mouth, pinched, thin, metallic, shrill, or "jelly"—too much constriction and mouth resonance.
  - (c) Hollow or "hooty"—forcibly spread pharynx.
  - (d) Breathly, spread, and out of "focus"—resonance form too spacious, leaky vocal cords, too much breath pressure.
  - (e) "Nosey" (often incorrectly called overnasal)—Blocking head and nasal opening with the soft palate and directing resonance forward.



- (f) Over-nasal—Too much nose and mask resonance for balanced tonel.
- (g) Tremolo, shake, or excessive vibrato—Forcing, constriction of throat muscles, too much breath pressure, excitement.
- (h) Straight-line tone with no vibrato—Lack of complete tonal freedom in the throat.
- (i) Overly sombre or muffled—Too large a resonance form, upper lip down too far, not enough mouth resonance for balanced tone.
- (j) Improper intonation—Incorrect concept of interval, lack of free production technic and adequate breath support.

## 2. Breath support faults:

- (a) Inadequate breath to finish phrase properly—inefficient, breathy, tonal production; failure to inhale enough breath; endurance.
- (b) Nervous, wavering, or jerky breath control, perhaps causing the tone to “break”—Fear, nervousness, constriction, clavicular breathing.
- (c) Lack of sostenuto on long tones—Concept of legato-sostenuto style, reduction of breath energy after tone is attacked.
- (d) Lack of precision on staccato or accented tones—Logy muscular response, failure to think the effect clearly.
- (e) Grunt or gasp on release of tone—Habit, over-emotionalism.

## 3. Diction faults:

- (a) Impure vowel color—Pure concept not established.
- (b) Lingering on the vanishing part of compound vowels and diphthongs—Failure to habituate proper timing in enunciation.
- (c) Bright vowels too thin and shrill and dark vowels too spacious and breathy—Uniform resonation space not habituated.
- (d) Radical change in resonating space and vowel color in a series of vowels destroying legato—Common resonation space not habituated.
- (e) Tonal color on vowels habitually too white or too dark—Concept of normal tonal color in error, habitually too little or too much tonal resonation space.
- (f) Radical change of vowel quality at certain parts of the scale—Accumulations of tension, failure to apply the principles of gradual adjustment.
- (g) Improper pronunciation—Provincialism, habit.
- (h) Slovenly or inaudible articulation—Habit, carelessness, failure to recognize need for crisp articulation.
- (i) Omission of some consonants—Habit, carelessness.
- (j) Substitution of one vowel or consonant sound for another—Habit, carelessness.
- (k) Prolonged or exaggerated consonants—habit, carelessness.
- (l) Anticipation of consonants destroying legato—Improper concept of delayed articulation for legato.
- (m) Insertion of extraneous sounds such as aspirate “H” before attacks and “Ah” after and between words—Habit, carelessness.

Only the singer can evaluate the feeling sensations which occur to make singing correct. Tones are judged by seeing, hearing, and feeling.



*Music, of all the liberal arts has the greatest influence over the passions and is that to which the legislator ought to give the greatest encouragement.*

*Bonapart Napoleon*





## NOTES



*Music is the mediator between the spiritual and sensual life. Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creation of art, is mightier than the artist.*

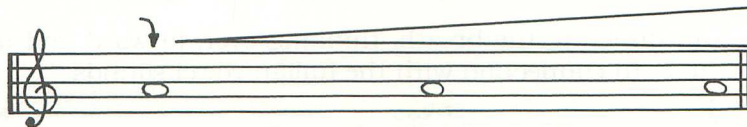
Ludwig Beethoven





## EXERCISE 1

A similar exercise on a single note merging the vibrance of the hum with the vowels in various combinations.



|       |         |       |         |       |    |
|-------|---------|-------|---------|-------|----|
| N Hum | e.....  | N Hum | e.....  | N Hum | e  |
| N Hum | a.....  | N Hum | a.....  | N Hum | a  |
| N Hum | ah..... | N Hum | ah..... | N Hum | ah |
| N Hum | o.....  | N Hum | o.....  | N Hum | o  |
| N Hum | oo..... | N Hum | oo..... | N Hum | oo |

## EXERCISE 2

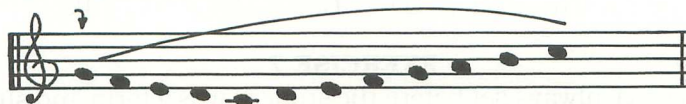
Students with no previous training would usually begin by humming descending scales of five notes comfortably within their range. The Maestro quite consistently used three Italian vowel sounds in the early stages of development.



|       |         |
|-------|---------|
| N Hum | .....   |
| N Hum | e.....  |
| N Hum | a.....  |
| N Hum | ah..... |
| N Hum | o.....  |
| N Hum | oo..... |

## EXERCISE 3

Maestro Harrison would suggest that the student stretch the imaginary horizontal line ahead in approaching each lower pitch. The singer would mentally aim the breath even higher with each downward step so that each tone would seem to coincide with the imaginary line in the same spot.



|        |         |
|--------|---------|
| N Hum  | .....   |
| N Hum. | e.....  |
| N Hum. | a.....  |
| N Hum. | ah..... |
| N Hum. | o.....  |
| N Hum. | oo..... |

## EXERCISE 4



|         |         |         |
|---------|---------|---------|
| e.....  | ah..... | e.....  |
| a.....  | e.....  | a.....  |
| ah..... | e.....  | ah..... |

Level resonance concert.



### EXERCISE 5

Maestro Harrison did not, of course, limit his students to scale-wise vocalises. He moved on to arpeggiated phrases when he felt that time had come to extend the range and sing wider leaps without destroying the legato.

In order to help his students in directing the breath, thinking over, forward and down to the front teeth, he continued to use the consonant, N, in connection with the Italian vowel sounds.



Ni Ni Ni Ni Ni....Ni Ni Ni....Ni Ni Ni  
 Ne Ne Ne Ne Ne....Ne Ne Ne....Ne Ne Ne  
 Na Na Na Na Na....Na Na Na....Na Na Na  
 Nah Nah Nah Nah Nah...Nah Nah Nah...Nah Nah Nah  
 Ne Ne Ne Ne Na....Ne Ne Na....Ne Ne Na  
 Na Na Na Na Ne....Na Na Ne....Na Na Na  
 Ne Ne Ne Ne Noh...Ne Ne Noh...Ne Ne Noh  
 N N N N  
 i i i i and all of the vowels  
 n n n n and combinations above  
 g g g g

### EXERCISE 6

Maestro began his approach to the teaching of diction for singing through the use of the syllables invented by Sieber.



La... Be... Da... Me... Ni... Po... Tu  
 Be... Da... Me... Ni... Po... Tu... La  
 Da... Me... Ni... Po... Tu... La... Be  
 Me... Ni... Po... Tu... La... Be... Da  
 Ni... Po... Tu... La... Be... Da... Me  
 Po... Tu... La... Be... Da... Me... Ni  
 Tu... La... Be... Da... Me... Ni... Po

### EXERCISE 7

In using the Sieber syllables the goal always set before the student was a form and sing each beginning consonant without interrupting the legato.



La... Be... Da... Me... Ni... Po... Tu  
 Be... Da... Me... Ni... Po... Tu... La  
 Da... Me... Ni... Po... Tu... La... Be  
 Me... Ni... Po... Tu... La... Be... Da  
 Ni... Po... Tu... La... Be... Da... Me  
 Po... Tu... La... Be... Da... Me... Ni  
 Tu... La... Be... Da... Me... Ni... Po

*It is in learning music that many youthful hearts learn to love.*

*Ricard*



### EXERCISE 8

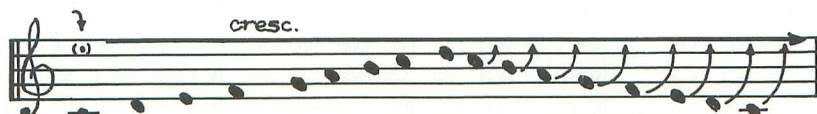
The rewards of early descending vocalises become apparent. The habit of maintaining the higher starting resonance level in lower notes made it easier for students to begin an ascending scale, thinking the resonance of the highest tone while singing the lowest note.



N Hum.....  
 N Hum i.....  
 N Hum e.....  
 N Hum a.....  
 N Hum i.....a.....i  
 N Hum i.....e.....i  
 N Hum e.....a.....e  
 N Hum i.....o.....i  
 N Hum e.....u.....e

### EXERCISE 9

Students were taught to imagine each note as preparation for the next, the breath serving as a bridge from one note to the next. Lower notes should be approached with the thought that the breath was already flowing above the mouth high enough for the top-most note.

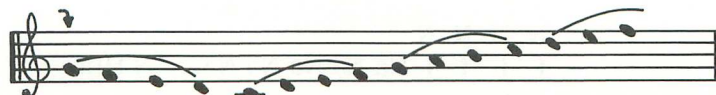


N Hum.....  
 N Hum i.....a.....i.....a.....i.....  
 N Hum e.....i.....e.....i.....e.....  
 N Hum a.....i.....a.....i.....a.....  
 N Hum e.....a.....e.....a.....e.....  
 N Hum a.....e.....a.....e.....a.....  
 N Hum e.....o.....e.....o.....e.....  
 N Hum e.....u.....e.....u.....e.....  
 N Hum a.....o.....a.....o.....a.....  
 N Hum a.....u.....a.....u.....a.....

### EXERCISE 10

In extending the range students were taught to imagine each note as preparation for next, the breath serving as a bridge. In descending, one imagined the breath for the first descending note moving even higher than the top-most note, maintaining a sense of high vibration in all lower tones which followed. Always one made a gentle crescendo to the end of downward scales to preserve vitality and avoid thinning the sound.

The following example of an extended scale exercise demonstrates "coloring" the vowel, a, toward an o in the higher range, also "coloring" the vowel, o, toward an u.



N Hum.....i.....e.....a.....  
 N Hum.....e.....a.....o.....

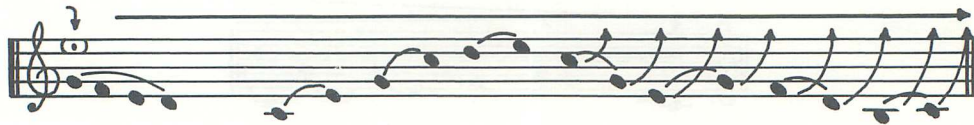


.....o.....a.....e.....i.....  
 .....u.....o.....a.....e.....



### EXERCISE 11

In helping a student to extend the range while learning to "color" the vowel, a, toward o or u, the Maestro frequently used the following exercise.



N Hum. .... a. .... o. .... u. .... o. .... a .... o. .... u. ....  
 N N N N a. .... o. .... u. .... o. .... a .... o. .... u. ....  
 i i i i  
 n n n n  
 g g g g

### EXERCISE 12

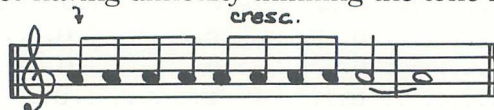
The consonant, N, in connection with the hum and with many vocalises using the Italian vowel sounds figured prominently in much of Maestro Harrison's teaching.



Ni Ni Ni Ni Ni....Ni....Ni Ni Ni Ni Ni....Ni....Ni Ni Ni Ni Ni  
 Ne Ne Ne Ne Ne ....Ne ....Ne Ne Ne Ne Ne ....Ne ....Ne Ne Ne Ne  
 Na Na Na Na Na ....Na ....Na Na Na Na Na ....Na ....Na Na Na Na  
 Ni Ni Ni Ni Na ....Na ....Ni Ni Ni Ni Na ....Na ....Ni Ni Ni Ni Na  
 Ne Ne Ne Ne Ni....Ni....Ne Ne Ne Ne Ni....Ni....Ne Ne Ne Ne Ni  
 Na Na Na Na Ne ....Ne ....Na Na Na Na Ne ....Ne ....Na Na Na Na  
 Na Na Na Na Ni....Ni....Na Na Na Ni Ni....Na ....Na Na Na Na Ni  
 Ni Ni Ni Ni Ne ....Ne ....Ni Ni Ni Ni Ne ....Ne ....Ni Ni Ni Ni Ne

### EXERCISE 13

Exercise for "dark" or "woofy" voices having difficulty thinking the tone forward and down using the N Hum.



N N N N  
 i i i i Ni Ni Ni Ni Ni..N Hum  
 n n n n  
 g g g g  
  
 N N N N  
 i i i i Ne Ne Ne Ne Ne..N Hum  
 n n n n  
 g g g g  
  
 N N N N  
 i i i i Na Na Na Na Na... N Hum  
 n n n n  
 g g g g



## EXERCISE 14

Modify vowels to keep "level" resonance.

Ah, ha! Do you, Ah, ha! do you, May see day, me,

May day! Go home! Go home! see me? All gone, all gone!



Music is the medicine of the breaking heart.

A. Hunt

Music washes away from the soul the dust of everyday life.

Anerbach





## NOTES

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Music moves us, and we know not why; we feel the tears and cannot trace their source. Is it the language of some other state, born of its memory? For what can wake the soul's strong instinct of another world like music?

L. E. Landon

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## **XVII. The Spoken Voice**



**Excerpts from**  
**CHANGE YOUR VOICE; CHANGE YOUR LIFE**  
**by Dr. Morton Cooper**

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This book is primarily aimed at the problems of the speaking voice. You will see that the same principles used for singing are identical with those involving the speaking voice.

One trait shared by almost all who achieve greatness is the power of communication which depends largely on effective use of the voice. The manner in which you express yourself is the key to your identity.

Your voice image is one of the most vital, persuasive, meaningful, and controlling factors in your life. Some people call this charisma; others, presence. It is a positive, compelling voice image which draws you into its spell. Such a voice presents the substance and character of the speaker, as well as the content of his ideas, in a positive light.

The way you use your voice affects your health. Vocal abuse leads to vocal suicide. The vast majority of Americans know little, if anything, about how to properly use their own voices.

Winston Churchill and Oral Roberts were both stutterers who mastered the elements of voice production through retraining.

Make yours the voice of success which properly and advantageously represents YOU. It should be pleasant, comfortable, and natural.

Have you heard yourself on tape? It's YOU. Do you like what you hear? Is it weak, nasal, too high, too raspy, croaky? Have you imitated someone else? (A baby parakeet raised with a rat terrier learns to bark like one.)

Along with clothes and appearance, your voice says: "This is what I am; this is me."

The fundamental elements of voice production apply to everyone. They're easy to learn. The desired result is always the same, and that is to improve the quality of the voice, to make it pleasing, listenable, attractive, healthy, and effective...to give it the magical ring of success. It's the simple process of unlearning bad voice habits and adopting good voice habits.

Some great voices are Franklin Delano Roosevelt, Gregory Peck, Laurence Oliver, Cary Grant, Richard Burton, Johnny Carson, Burt Reynolds, Winston Churchill, Bob Hope, Jack Benny and Margaret Thatcher.

All of these voices, as different as they are, are correctly projected from "the mask".

The mask includes the bridge and sides of the nose down to around the lips. By producing sound through the mask (as opposed to the lower throat or the nose alone), the voice opens up, becomes flexible, and is filled with expression and warmth.

It has carrying power and range. Speaking through the mask gives the voice oral-nasal resonance which creates tone focus which, in turn, gives the sound aesthetic appeal. It is a correct tone focus that gives properly used voices a hypnotic effect.

Uniquely different voices include Howard Cosell, Barbara Walters, Julia Child, Gene Shalit, Sandy Duncan, Henry Kissinger, Rochester on Jack Benny show.

Kissinger's deep tone suggests authority and is a vocal stereotype perpetuated by our culture and the mass media. It has many negative aspects, including a lack of carrying power, a lack of intelligibility, and a lack of flexibility. It nevertheless helps promote an authoritarian or intellectual image.

## **THE VOICE**

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In every voice there may be two pitch levels; a natural pitch level and a habitual pitch level usually used. If these two levels do not agree, the voice is being misused. Most Americans speak too low into the lower throat.

Good voices have balance between the three throat areas, the upper, the middle, and the lower throat focusing in the mask.

Breath support for speech should be centered at the level of the diaphragm, called the "instant voice press".



## TO FIND YOUR NATURAL VOICE LEVEL

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Put one hand on your chest and the other hand on your stomach and breathe in with your stomach moving out. Keep your lips closed, making a humming sound, and now press in under the sternum in a quick staccato fashion. You will feel a buzz around the mouth and nose. Begin with a simple 'umm-hmmm' at your proper pitch level. Using the same pitch, repeat the following words; one, two, three, four, five, then go on to following energy words; hello, really, beautiful, right, ready, no, go, do. Remember to use your 'instant voice press' and check your voice level on each word. The umm-hmmm and words should match the same pitch level, your natural level. If they don't you are committing vocal suicide. It is imperative that you use your right voice, I'm referring to your OWN voice, projected from the mask with oral-nasal resonance and midsection breath support.

If you have an accent, you can love it or leave it. Some accents are colorful and charming: French and Southern. Others need treatment: Midwestern twangs, syrupy Southern drawls, heavy foreign or ethnic phonations, New Yorkese. The emphasis these days is on regional anonymity. Most people want to sound as if they came from nowhere. They don't want to stand out as being from a particular place or culture. They simply want to be accepted. And it is true that accents sometimes call attention to an individual's origin rather than what he is saying.

Media personalities are usually as ill-informed as the general society on the subject of voice production. They tend to copy society's notion of the authority voice; the lower throat projection. Actors, sport stars, weather forecasters, announcers, moderators, politicians and news broadcasters commonly fall into this trap. Ronald Reagan is an exception, a master communicator. He speaks at a comfortable pace, keeps to subjects that interest him, and about which he has a good working knowledge. This feeling is reflected in his voice. In all but rare instances, he keeps his tone personable, his style relaxed, using eye contact to sustain a rapport.

## SIGNS OF VOCAL SUICIDE

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Vocal distress can be seen, heard, and felt (like the symptoms of singing problems).

Visual symptoms are: redness, inflammation, or swelling, growths, paralyzed vocal fold and possible neurological involvement.

Sensory symptoms include coughing, voice fatigue, chronic irritation or pain in larynx, swelling of veins and/or arteries of the neck, throat stiffness, lump in the throat, ear irritation, scratchy or dry throat, earache, tension, headache, mucus formation, pain at the base of the tongue, and chronic toothache.

Auditory symptoms include acute or chronic hoarseness, reduced or limited vocal range, inability to talk at will and at length, tone change from a clear voice to a breathy, raspy, squeaky, froggy, rough voice, repeated loss of voice, laryngitis, voice breaks or skips and hoarseness.

All of these symptoms are progressive from mild to severe. They can all be corrected by mastering the mechanics of correct voice usage: correct pitch, tone focus, range, volume, quality, and breath support.

Progress in training voices is not a constant incline but more in stages like plateaus. Don't give up on a plateau and be satisfied. Move closer to your goal by persistence. Make your voice image compelling, dynamic, healthy...by learning to use your right, natural voice.

## COMMENTS

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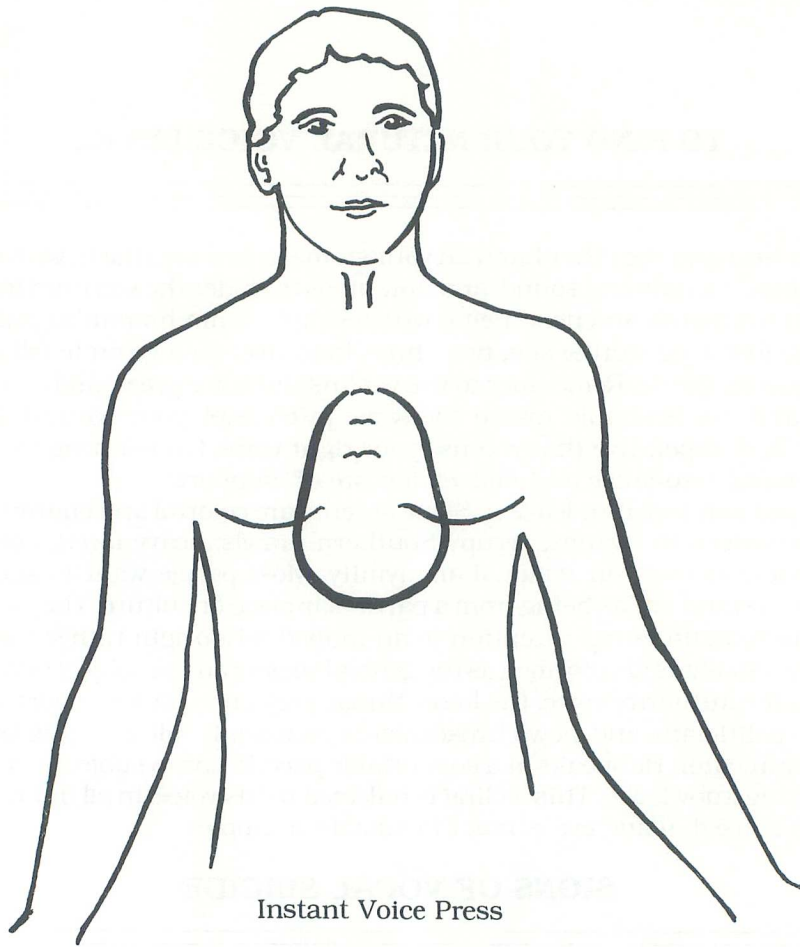
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Have you noticed how identical are the principles of developing the singing and the spoken voice? The simple truths of correcting the vocal suicide speaking problems are covered in depth in the treatise on the singing voice. In singing, the pitch level natural to the singer is called tessitura. The simple way of discovering the natural level through the use of umm-hmmm is the same focus hum so necessary to singing with freedom.

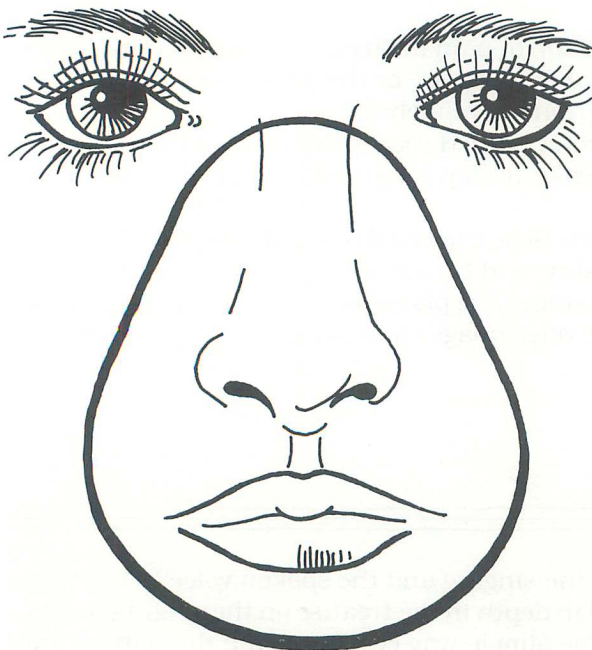
So set your goals, review the system, identify your problems, and get going. The voice you save will be your own. Let's hear the new you.

Charlotte Dugdale Hvistendahl, BM, MS.

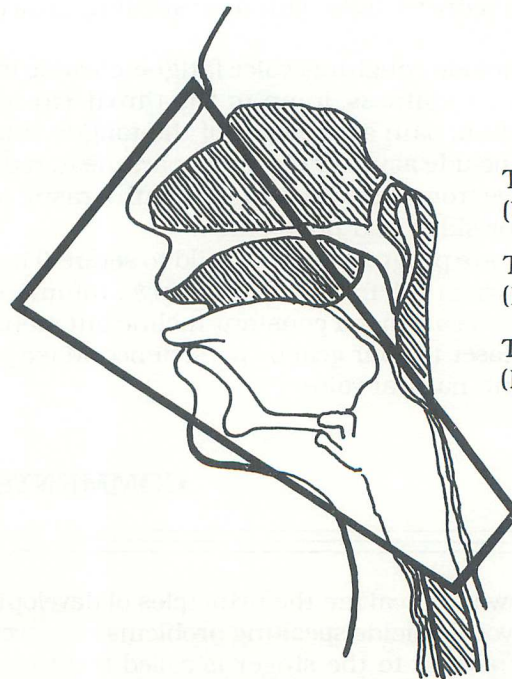




Instant Voice Press



The Mask



THE UPPER THROAT  
(Upper One-Third)  
THE MIDDLE THROAT  
(Middle One-Third)  
THE LOWER THROAT  
(Lower One-Third)

The Two-Thirds Solution: All excellent voices are projected from the upper two-thirds.

Most speaking voice problems are caused by speaking from the lower one-third area.



## WALL STREET VOICE TRAINING

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Wall Street brokers are getting voice lessons so they won't lose their speaking voices from yelling over the din of noise. Also, the training enables them to cut through the din in order to bid.

They are charged \$1000 for twenty lessons lasting two hours. Because their livelihood depends upon the voice, this is a bargain.

They are taught to relax the neck by rolling the head and massaging the neck. They tilt the pelvis back for erect posture. Then they find the peak of the diaphragm and kick there for a head hummmmmmm with no throat interference. To exercise the diaphragm they pretend to blow through a straw, then sip, sip, sip as though a cherry were stuck in the straw. This takes short tugs of the peak of the diaphragm.

Then they are taught to purse the lips and mouth forward to get the most resonance on these phrases: ninety-nine, ninety-nine, ninety-nine, five and ninety-nine. Another is boom, boom, boom and dood, dood, dood to encourage forward articulation.

To be heard over the din, they are taught to raise the pitch level of voice.

Their voice is their livelihood and so is yours and mine. None of us want to find out what it is like to lose our voice, do we?



*Music is the language of praise; and one of the most essential preparations for eternity is delight in praising God: a higher acquirement, I do think, than even delight and devotedness in prayer.*

*Chalmers*





## NOTES

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A good ear for music, and a taste for music are two very different things which are often confounded; and so is comprehending and enjoying every object of sense and sentiment.

Grevilla

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## **XVIII. Bibliography**



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Bach was a devout Lutheran, and his deep religious feeling dominated his works. With other baroque composers, he felt that everything man does and believes is religious. He believed that baroque music and art helped protect people against the advance of doubt bred by the Renaissance ideas of scientific, rational inquiry. Bach often wrote I.N.J. for the Latin words meaning *In the Name of Jesus*, on the manuscripts of even his nonreligious works.



David was clothed with a robe of fine linen, and all the Levites that bare the ark, and the singers, and Chenaniah the master of the song with the singers.

I Chronicles 15:27

*There is something marvelous in music. I might almost say it is in itself, a marvel. Its position is somewhere between the region of thought and that of phenomena; a glimmering medium between mind and matter, related to both and yet differing from either. Spiritual, and yet requiring rhythm; material, and yet independent of space.*

H. Heine

Music is well said to be the speech of angels.

Carlyle

Music wakes the soul, and lifts it high, and wings it with sublime desires, and fits it to bespeak the Deity.

Addison

Yea, music is the prophet's art; among the gifts that God hath sent, one of the most magnificent.

Longfellow





